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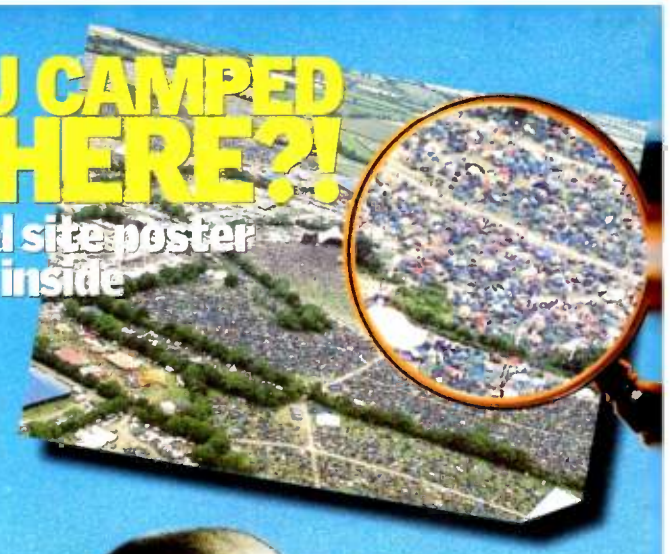

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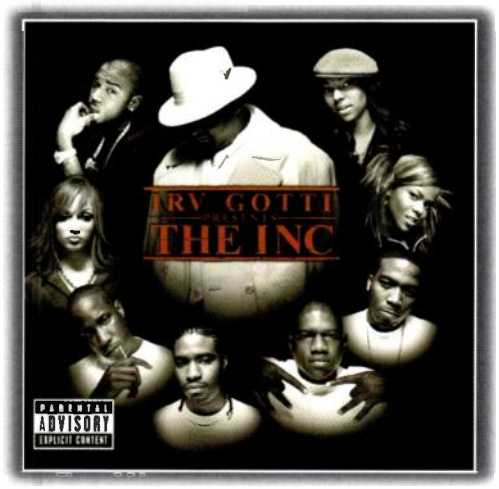
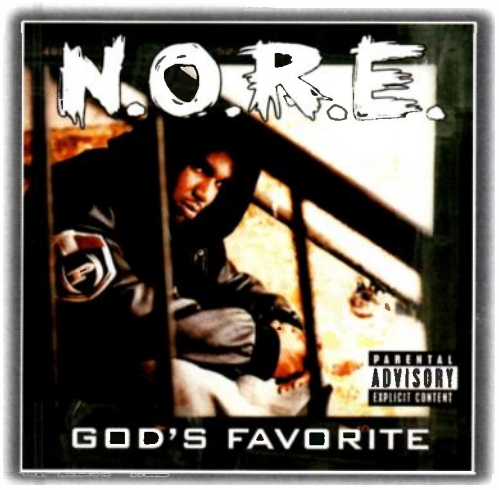


Irv Gotti Presents - The Inc

Irv Gotti, the mastermind behind Ashanti and Ja Rule, returns with his second Murder INC album featuring the forthcoming single Down 4 U, the massive Ain't It Funny remix and tracks from the cream of the Murder Inc Family including Charli Baltimore, Vita and Caddillac Tah.

Released 8th July



N.O.R.E. - God's Favorite

N.O.R.E. - aka Noreaga - returns with his third solo album, his first for the legendary Def Jam label. God's Favorite includes the forthcoming single Nothin', produced by the Neptunes which is already No.1 in Westwood's chart plus guest appearances from Ja Rule, Ice T, Kelis, Busta Rhymes and Capone to name a few.

Released 8th July

playlist - dance and urban

The third of HMV's urban and dance playlists features more of the very best in new dance music. Includes nine new tracks from highly rated acts such as Tiefschwarz, Bah Samba and Koop.

Get HMV playlist FREE when you buy any of the albums shown here, or selected Recommended titles. See instore for details - playlist can also be purchased separately for only £2.99.

Playlist and all other titles and prices subject to availability while stocks last at participating stores/on-line. Excludes R.O.I. Playlist £2.99 at www.hmv.co.uk. Offer applies to stickered products only - see instore for details.

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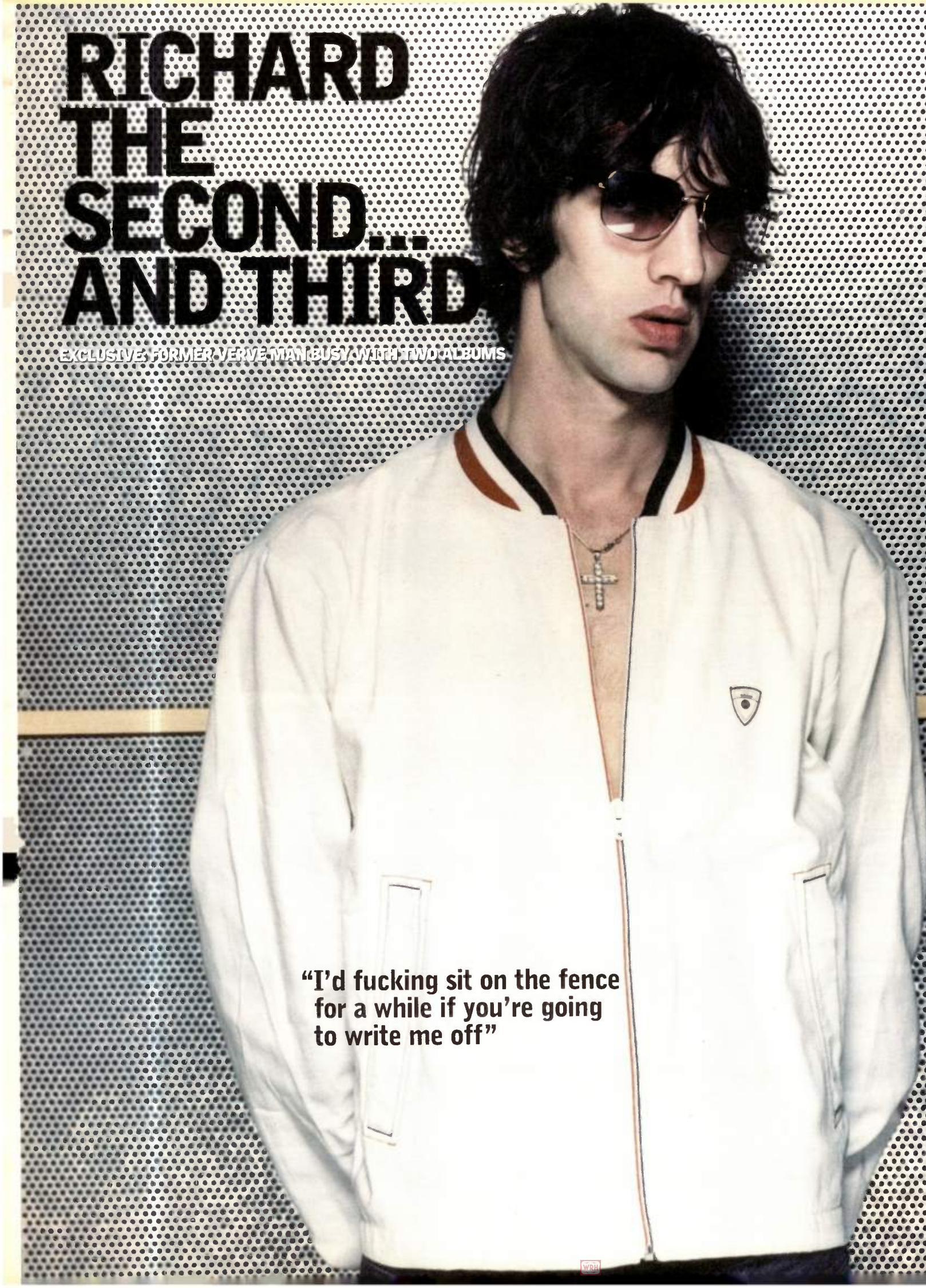
RICHARD THE SECOND... AND THIRD

EXCLUSIVE: FORMER VERVE MAN BUSY WITH TWO ALBUMS



"I'd fucking sit on the fence for a while if you're going to write me off"

Richard Ashcroft plans to release not one but TWO new albums, we can reveal.

Speaking exclusively to *NME*, Ashcroft said: "The creative process ain't going to stop now, so I aim to release this album in early-October, then the next one in 11 or 12 months' time.

"There's been times where I've felt like a star player dogged by injury. I'd love it if there was a more realistic, creative approach to making music rather than feeling that every record is some kind of comeback, or another chance. Another chance at what? I've already succeeded! I've got nothing to lose."

NME heard three tracks off the first, as-yet-untitled album, recorded at west London's Metropolis studios with producer Chris Potter. 'Buy It In Bottles', premiered at February's Teenage Cancer Benefit at The Royal Albert Hall, is steeped in country melancholy, while the string-augmented ballad 'Lord I've Been Trying' builds on the orchestral blueprint of 'Alone With Everyone', a classic Ashcroft vocal that sees him singing *"gotta get rid of these blues"*. More unusual is the powerful soul-tinged blast of 'Check The Meaning'.

"It's like a prayer from an agnostic who's caught in the crossfire," says Ashcroft. "Until the fantasy of the World Cup started, I thought we were staring down the barrel of World War Three. People may call me crass for saying *'my mind's meditating on love'* but I don't give a fuck."

Ashcroft also spoke about 'Nature Is The Law', the collaboration with Brian Wilson previously reported by *NME*.

"I still haven't come down from that one. It's a whole universe within itself. The atmosphere at the end of the song is like old American folk music, like 'The Building Of America' by Aaron Copeland. Everyone thought I'd made some hideous kind of Beach Boys parody. But I can assure you it's more akin to Elvis and The Imperials. It's my deep baritone with Brian's beautiful angelic harmonies."

Asked whether he felt apprehensive about returning into a climate where widespread press reaction to Oasis' new album 'Heathen Chemistry' has been "time to pack it in", Ashcroft remained combative.

"The fact that the single went straight to Number One and they've sold out Finsbury Park shows they're way above that. I think the future's brighter for them than it's ever been. I can't believe what people are saying. Liam's my brother and as far as I'm concerned he's the greatest rock'n'roll singer in this country.

"There's a part of my personality that actually quite enjoys being told I'm shit or that there's no future for me or that I wrote the last album changing nappies – all these clichés, they inspire me. I'd fucking sit on the fence for a while if you're going to write me off, know what I mean?"

Ashcroft hopes to play British dates in October and November while making his next record. "I can make music forever, but I'm 30 and us musicians reach a peak around now. So it would be good to get it down as soon as I can."

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Feel good gig of the summer!

GROHL JOINS QUEENS OF THE STONE AGE FOR BLISTERING GLASTO WARM-UP

Nick Oliveri: fortunately, the beast is sleeping in this pic

Honorary Queen: Dave Grohl, following the band's (un)dress code

Queens Of The Stone Age played one of most hotly anticipated gigs of the year last week (June 25) at the London WC2 Mean Fiddler, as a warm-up for their Glastonbury appearance.

Fans desperate to see the band play their first British show in 12 months paid touts £100 outside the venue, and bids of up to £150 per ticket were lodged with internet auction site eBay.

A spokesman for the Mean Fiddler told *NME* that just 700 tickets were available to the public for the 1,000-capacity venue, with the remainder reserved for industry guests. According to the spokesman, "well over 100" fans rang on the day pleading for tickets. Three lucky fans waiting outside had tickets given to them by the band's PR. This act of generosity prompted a surprised **Josh Homme** to ask: "What?! You didn't even get a blowjob for them?"

QOTSA were joined onstage by **Foo Fighters**' **Dave Grohl**, who played drums on much of the band's forthcoming third album, 'Songs For The Deaf', due out on August 27. **Mark Lanegan**, formerly of grunge rockers **Screaming Trees**, took lead vocals on new songs 'Hanging Tree' and 'Song For The Dead', while **Troy Van Leeuwen** of **Tool** offshoot band **A Perfect Circle** was on keyboard duties.

The band, fresh from a 14-date tour of the US and Canada, also played new songs 'Gonna Leave You' and 'No One Knows', which will be the first single from the album, scheduled for an October release. They encored with 'The Lost Art Of Keeping A Secret', which was dedicated to "the effects of LSD". **Nick Oliveri**, as usual, got his dick out, and the band opted for a ferociously drilled run-through of their greatest hits including the dehydrated crowd's singalong favourite, 'Feel Good Hit Of The Summer'.

Guests at the gig included rock legend **Lemmy**, **Placebo**'s **Brian Molko**, **Som** from **My Vitriol** and **Grant** and **Taka** from **Feeder**.

QUEENS SHOW: THE FACTS

Price of a ticket from a tout: £100
On eBay: £150

Capacity of gig: 1,000

Guest list: Lemmy, My Vitriol's Som, Grant and Taka from Feeder plus Dave Grohl and Mark Lanegan playing with the band

Top five fan nationalities:
1 Spanish
2 American
3 German
4 Italian
5 Swedish

Top five T-shirts worn:
1 Rated 'R'
2 Deaf
3 System Of A Down
4 Slayer
5 Motörhead

'Deaf' jam: Josh Homme gives it some axe

JOHN ENTWISTLE
OCTOBER 1944 – JUNE 2002

The Who's bassist John Entwistle died in Las Vegas last week (June 27) on the eve of a huge US tour. He was 57.

The bassist, affectionately known as The Ox because of his large build, died at the Hard Rock Hotel. An investigation is underway into the cause of death though at the time of going to press, reports suggest he suffered a heart attack.

Apart from playing bass, Entwistle sang backing vocals and wrote songs such as 'Boris The Spider'. He also released half a dozen solo albums.

Famed for being the quietest member of a group reknowned as Britain's loudest at the peak of their career, Entwistle was born in Chiswick, west London, and was a school pal of Townshend. The pair got together with Keith Moon, who died of a drug overdose in 1978, and Roger Daltrey to become one of the most famous British rock bands in history.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**A LITTLE LESS CONVERSATION**	ELVIS VS JXL (RCA)
2	2	**STOP CRYING YOUR HEART OUT**	OASIS (BIG BROTHER)
12	3	**WHEN YOU LOOK AT ME**	CHRISTINA MILIAN (DEF SOUL)
13	4	**HOT IN HERRE**	NELLY (UNIVERSAL)
5	5	**THE LOGICAL SONG**	SCOOTER (SHEFFIELD TUNES)
4	6	**HERO**	CHAD KROEGER FEAT JOSEY SCOTT (ROADRUNNER)
6	7	**WITHOUT ME**	EMINEM (INTERSCOPE)
15	8	**ROLL ON/THIS IS HOW WE DO IT**	MIS-TEEQ (INFERNO/TELSTAR)
3	9	**LOVE AT FIRST SIGHT**	KYLIE MINOGUE (PARLOPHONE)
8	10	**JUST A LITTLE**	LIBERTY X (V2)
–	11	**WHEREVER YOU WILL GO**	CALLING (RCA)
7	12	**GET OVER YOU/MOVE THIS MOUNTAIN**	SOPHIE ELLIS-BEXTOR (POLYDOR)
11	13	**IF TOMORROW NEVER COMES**	RONAN KEATING (POLYDOR)
9	14	**LIGHT MY FIRE**	WILL YOUNG (S)
26	15	**FULL MOON**	BRANDY (ATLANTIC)
14	16	**IT'S OK**	ATOMIC KITTEN (INNOCENT)
–	17	**TELL IT TO MY HEART**	KELLY LLORENNA (ALL AROUND THE WORLD)
10	18	**WE'RE ON THE BALL**	ANT & DEC (COLUMBIA)
19	19	**DEAD STAR/IN YOUR WORLD**	MUSE (MUSHROOM)
21	20	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
16	21	**BLURRY**	PUDDLE OF MUDD (GEFFEN)
18	22	**KISS KISS**	HOLLY VALANCE (LONDON)
17	23	**BE COOL**	PAFFENDORF (DATA/MOS)
37	24	**CAN'T TAKE MY EYES OFF YOU**	ANDY WILLIAMS/DENISE VAN OUTEN (COLUMBIA)
–	25	**TWO WRONGS**	WYCLEF JEAN FEAT CLAUDETTE ORTIZ (COLUMBIA)
24	26	**DON'T LET ME GET ME**	PINK (ARISTA)
38	27	**GET ME OFF**	BASEMENT JAXX (XL RECORDINGS)
22	28	**DOVE (I'LL BE LOVING YOU)**	MOONY (POSITIVA/CREAM)
27	29	**ONE STEP CLOSER**	S CLUB JUNIORS (POLYDOR)
–	30	**MOTHER**	M FACTOR (SERIOUS)
–	31	**IT'S WHAT WE'RE ALL ABOUT**	SUM 41 (COLUMBIA)
36	32	**GET FREE**	THE VINES (HEAVENLY)
29	33	**HELLA GOOD**	NO DOUBT (INTERSCOPE)
23	34	**SHE LOVES ME NOT**	PAPA ROACH (DREAMWORKS)
25	35	**SOUTHERN SUN/READY STEADY GO**	PAUL OAKENFOLD (PERFECTO)
28	36	**ROLLOUT (MY BUSINESS)**	LUDACRIS (DEF JAM)
30	37	**IT TAKES MORE**	MS DYNAMITE (POLYDOR)
32	38	**DREAMER/GETS ME THROUGH**	OZZY OSBOURNE (EPIC)
33	39	**REASON**	IAN VAN DAHL (NULIFE)
20	40	**THREE LIONS**	BADDIEL/SKINNER/LIGHTNING SEEDS (EPIC)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
11	2	**READ MY LIPS**	SOPHIE ELLIS-BEXTOR (POLYDOR)
2	3	**GREATEST HITS I, II & III**	QUEEN (PARLOPHONE)
7	4	**FEVER**	KYLIE MINOGUE (PARLOPHONE)
3	5	**DESTINATION**	RONAN KEATING (POLYDOR)
6	6	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
13	7	**LOVEMATETRAGEDY**	PAPA ROACH (DREAMWORKS)
4	8	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
5	9	**THE BIG SQUEEZE – THE VERY BEST OF**	SQUEEZE (UMTV)
14	10	**COME CLEAN**	PUDDLE OF MUDD (GEFFEN)
20	11	**MISSUNDAZTOOD**	PINK (ARISTA)
25	12	**ASHANTI**	ASHANTI (MURDER INC/MERCURY)
19	13	**18**	MOBY (MUTE)
17	14	**THINKING IT OVER**	LIBERTY X (V2)
16	15	**SILVER SIDE UP**	NICKELBACK (ROADRUNNER)
18	16	**NO ANGEL**	DIDO (ARISTA)
22	17	**ABOUT A BOY OST**	BADLY DRAWN BOY (TWISTED NERVE)
10	18	**UNTOUCHABLES**	KORN (EPIC)
8	19	**HEATHEN**	DAVID BOWIE (COLUMBIA)
24	20	**RESPECT – THE VERY BEST OF**	ARETHA FRANKLIN (BMG TV/WSM)
21	21	**ACE**	IAN VAN DAHL (NULIFE)
36	22	**STICKS AND STONES**	NEW FOUND GLORY (MCA)
32	23	**J TO THA L-O! – THE REMIXES**	JENNIFER LOPEZ (EPIC)
23	24	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
–	25	**LICKIN' ON BOTH SIDES**	MIS-TEEQ (INFERNO/TELSTAR)
12	26	**TOGETHER**	LULU (MERCURY)
9	27	**THE DEFINITIVE**	EVERLY BROTHERS (WSM)
29	28	**BEYOND IMAGINATION**	OPERABABES (SONY CLASSICAL)
26	29	**LAUNDRY SERVICE**	SHAKIRA (EPIC)
28	30	**NO MORE DRAMA**	MARY J BLIGE (MCA)
–	31	**I WOULD DIE 4 U**	SPACE COWBOY (SOUTHERN FRIED)
27	32	**JUST ENOUGH EDUCATION TO PERFORM**	STEREOPHONICS (V2)
31	33	**ALL RISE**	BLUE (INNOCENT)
–	34	**DREAMLAND**	ROBERT PLANT (MERCURY)
15	35	**PEACHES – THE VERY BEST OF**	THE STRANGLERS (EMI)
43	36	**SONGS IN A MINOR**	ALICIA KEYS (J)
47	37	**SPIN**	DARREN HAYES (COLUMBIA)
33	38	**FREAK OF NATURE**	ANASTACIA (EPIC)
–	39	**WHO I AM**	BEVERLEY KNIGHT (PARLOPHONE)
37	40	**WHITE LADDER**	DAVID GRAY (EAST WEST)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY

PHOTOGRAPHY: AWAIS/DENIS O'REGAN

Jack: The White Stripes 'won't be around for long'

...BUT BEFORE THEY SPLIT, DUO WILL PLAY THE GIGS EVERYONE WANTS TO SEE – CO-HEADLINE SHOWS WITH THE STROKES

The White Stripes are on the verge of splitting, according to **Jack White**. Last week, taking time out from recording the band's next album, the singer said huge success wouldn't suit them, and after their next release it could be time to call it a day.

"We're not going to be around for long, there's no doubt," he said. "Maybe after this next album comes out, maybe another album.

"We don't have potential to be like an arena act. I don't think a two-piece band really would come off in an arena-sized place, it doesn't really have any intimacy."

The band have grown in a little over a year from underground obscurity to sharing a stage with Eminem at the MTV Movie Awards, and being one of the biggest draws on the main stage this year at Glastonbury.

If The White Stripes do decide to call it a day, they will go out in a flurry of activity. Their next single, 'Dead Leaves And The Dirty Ground', from last year's breakthrough album 'White Blood Cells', will appear in September. A new album, which the duo have been writing and recording in London over the last few months, will be released early next year.

The Stripes will also hook up with **The Strokes** for several shows in the US during the coming weeks as part of the US' hottest live ticket of the year.

They will play in each other's home towns – the Stripes headling in Chene Park, Detroit on August 9 followed by a pair of Strokes headline nights in New York: on August 14 at the city's Irving Plaza, then Radio City the following night.

Meanwhile, The Strokes have declared their new material "the future of rock'n'roll".

Guitarist **Albert Hammond Jr** said they had a third new song ready, 'The Way It Is', on top of 'Meet Me In The Bathroom' and 'I Can't Win' which they have played at recent live dates.

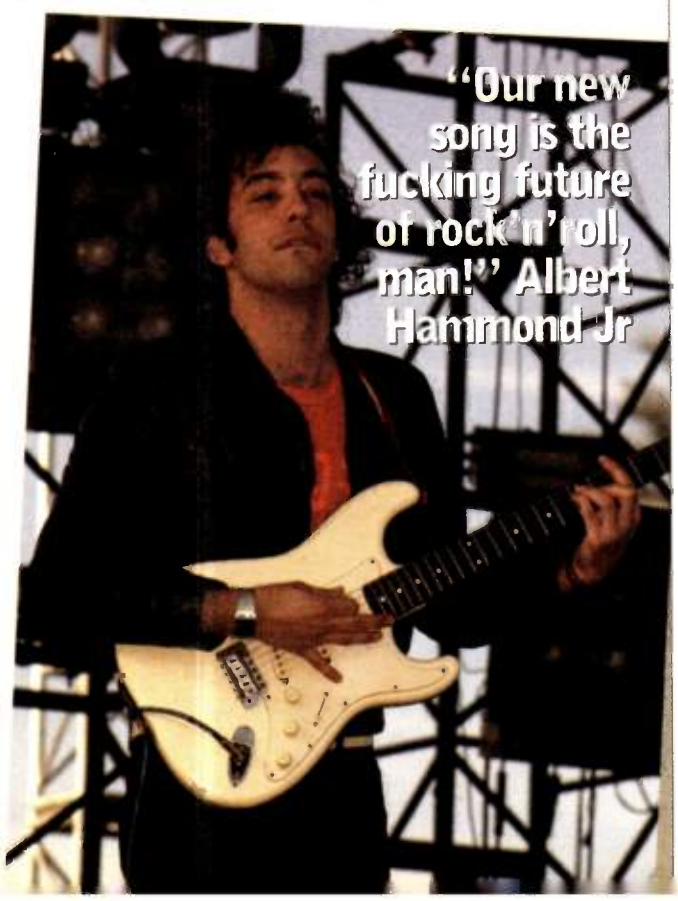
"It's magical, rocking, interesting," he told *Rolling Stone* magazine. "It's like all rocking and then gets weird. What kind of song is it? It's fucking the future of rock'n'roll, man! I say that with no ego whatsoever. I say that honestly."

The band will finally retreat to the studio to work on the follow-up to 'Is This It' in September. Gordon Raphael will again produce.

They've also completed a video for the US release of 'Someday'. Filmed in the Powerhouse Bar in Hollywood two weeks ago, it was directed by Roman Coppola, son of Francis Ford Coppola, who also directed the promo for 'Last Nite'. Alternative veterans **Guided By Voices** also appear in the video.

"We thought we'd do a couple of scenes in the bar hanging out with friends and then some scenes of us at the studio, very natural," Hammond explained. "And then we'd play a *Family Feud* show *(the US version of Family Fortunes)* against Guided By Voices. We'll play a whole entire show and then we'll edit the cool parts into the video."

PHOTOGRAPHY: PIETER M VAN HATTEM/GETTY IMAGES



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Primal Scream: rocking Ostend, Dublin and Barcelona

1 GRASPOP METAL MEETING 2002

Where: Dessel, Belgium
When: July 5 & 6
Who: Slayer, Saxon, Dream Theater, Machine Head, Halford, My Dying Bride, Less Than Jake, The Vandals, Agnostic Front, Tristania, Dri, Slapshot.
Info: Brace yourself, this is the heaviest event of the year, apparently. A Combi ticket for the festival costs €50 for two days including camping and parking. Saturday only €40 in advance (€45 with camping).
More details: *www.graspop.com*

2 ROCK OTOCEC

Where: Novo Mesto, Slovenia
When: July 5-7
Who: Fun Lovin' Criminals, Living Colour, Asian Dub Foundation.
Info: The homepage greets you with a shot of some near-naked mud writhing, so it's no wonder this festival is dubbed the Slovenian Woodstock. Going since the '70s, it takes place at a 30,000-capacity site around 50 miles from Slovenia's capital Ljubljana and the Croatian capital, Zagreb.
More details: *www.rock-otocec.com*

3 MONTREUX JAZZ FESTIVAL

Where: Montreux, Switzerland
When: July 5-20
Who: David Bowie, BB King, Isaac Hayes, UB40, Paul Simon, Green Day, Jamiroquai, Bush, Garbage, Herbie Hancock, Gabrielle.
Info: A mature festival, in its 36th year, Montreux pulls in some big names and takes place on the Swiss Riviera at the Auditorium Stravinski.
More details: *www.montreuxjazz.com* or ticket sales centre (+41) 848 800 800 (local rate)

4 RUISROCK

Where: Turku, Finland
When: July 6 & 7
Who: The Jon Spencer Blues Explosion and more.
Info: Founded in 1970, Ruisrock takes place at Kansanpuisto (the People's Park) at Ruissalo Isle in medieval Turku.
More details: *www.ruisrock.fi*

5 SEAT BEACH ROCK

Where: Ostend, Belgium
When: July 6 & 7
Who: Prodigy, Garbage, Muse, Paul Weller, David Bowie, Jamiroquai, No Doubt, Primal Scream, Gomez, Doves, Cornershop, Princess Superstar, Ms Dynamite, Lo-Fidelity Allstars.
Info: The Beach Rock – now Seat Beach Rock – has moved to the Wellington racetrack, which is big enough to accommodate camping in the festival grounds, and now lasts two days instead of one. Gates open Friday July 5 at 4pm and shut at 4pm Monday July 8. Camping costs €9 however long you stay.
More details: *www.axionbeachrock.be*

6 LOVE PARADE

Where: Berlin, Germany
When: July 13
Info: The first Love Parade took place in 1989, started by DJ Motte as a "house music demonstration" with music instead of speeches. It grew from 150 participants and one truck to over a million ravers and 50 trucks. Processions start at 2pm.
More details: *www.loveparade.net*

7 WITNESS FESTIVAL

Where: Dublin, Ireland
When: July 13 & 14
Who: Oasis, Prodigy,

ean festival guide

The Chemical Brothers, Green Day, Foo Fighters, BRMC, Ian Brown, Mercury Rev, Primal Scream, Gemma Hayes, Sonic Youth, The Hives, Idlewild, The Dandy Warhols.
Info: The Gaelic answer to Reading and Leeds takes place at the Fairyhouse Racecourse outside Dublin and has been going since 2000. Tickets €130 for the weekend and €59.50 per day.
More details: *www.witnness.com*

8 GURTEN FESTIVAL

Where: Bern, Switzerland
When: July 19-21
Who: Oasis, Sister Sledge, Chaka Khan, The Charlatans, Attica Blues, Air, Lamb and more.
Info: Started life as a folk festival in '77, now a multi-genre event covering all musical bases from rock to reggae. Venue is a scenic wooded hilltop.
More details: *www.gurtenfestival.ch*

9 ISLE OF MTV

Where: Torre de Belem, Lisbon, Portugal
When: July 20
Who: Kelis, Gorillaz, Morcheeba, Roger Sanchez, Rui Da Silva and more.
Info: MTV's new dance festival, an "all night music spectacular", is hosted by Roger Sanchez and Kelis who'll introduce a selection of live bands and DJs.
More details: *http://isleofmtv.mtv.co.uk/uk/event.html*

10 PALEO FESTIVAL

Where: Nyon, Switzerland
When: July 23-28
Who: De La Soul, MC Solaar, Pet Shop Boys, Saian Supa Crew, Supertramp, DJ Tweak, The Cure, James Brown, Lamb, Gonzales, Télépopmusik and more.
Info: Launched in '76, Switzerland's largest open-air festival combines concerts with fêtes and draws a crowd of around 150,000.
More details: *www.paleo.ch*

11 STORSJÖYRAN

Where: Östersund, Sweden
When: July 25-28
Who: Iggy Pop, Vue, Yeah Yeah Yeahs, The Wannadies, Ed Harcourt.
Info: Storsjöyran Festival (or The Great Lake Festival) started in the early-'60s "in honour of the ancient can-do spirit of the people of Jämtland". Located in sparsely populated Östersund, it draws around 55,000 people and is Sweden's second biggest festival.
More details: *www.storsjoyran.se*

12 PEPSI SZIGET

Where: Budapest, Hungary
When: July 31-August 7
Who: Pulp, Muse, The Cure, Him, Transglobal Underground, Stereo MC's, The Herbaliser, Kosheen, The Gathering, The Mission and more.
Info: Takes place just north of Budapest on four stages.
More details: *www.sziget.hu* or *www.diaksziget.com/english/eloadok.html*

13 SUDOESTE FESTIVAL

Where: Odemira, Portugal
When: August 1-4
Who: Muse, The Cure, Belle & Sebastian, The Beta Band, The Chemical Brothers, BRMC, The Electric Soft Parade, Alanis Morissette and more.
Info: Tickets cost €45 for the full four days, camping available.
More details: *www.musicanocoracao.pt/sudo.html*

14 BENICASSIM

Where: Near Barcelona, Spain
When: August 2-4
Who: Radiohead, Primal Scream, Saint Etienne, Suede, Super Furry Animals, Supergrass, Air, Alex Gopher, Belle & Sebastian, BRMC, DJ Shadow, Doves, Paul Weller, The Beta Band, The Chemical Brothers, The Cure, Muse.
Info: The Festival Internacional de Benicassim (FIB) was started by brothers José and Miguel Moran in 1995 and is Spain's equivalent of Glastonbury.
More details: *www.fiberfib.com*

15 CREAMFIELDS

Where: Prague, Czech Republic
When: August 9
Who: Underworld, Paul Oakenfold, Timo Maas, Layo & Bushwacka!, X-Press 2, and artists and DJs from central Europe and the Czech Republic.
Info: Creamfields' first venture in the Czech Republic, the all-nighter takes place at the 20,000-capacity Roundnice nad Labem Airfield, 20 miles outside Prague. It runs from 4pm until 7am and tickets cost 480 Czech crowns – about £10 (650 crowns on the door, about £13).
More details: *www.cream.co.uk*

16 HALDERN FESTIVAL

Where: Haldern, Germany
When: August 9 & 10
Who: Belle & Sebastian, The Cooper Temple Clause, Doves, The Electric Soft Parade, Gemma Hayes, Gomez, Ian Brown, Leaves, Millionaire, Mull Historical Society, Supergrass, The Shining, Turin Brakes.
Info: Now in its 19th year, it started as a "party in the meadows", now a grown-up event attracting fans from around the world. The village of Haldern is part of the town of Rees, situated on the eastern bank of the Lower Rhine river, about six miles from the Dutch border. Tickets cost €35 for both days.
More details: *www.haldern-pop.de*

17 MERA LUNA FESTIVAL

Where: Hildesheim, Germany
When: August 10 & 11

Rocking all over the world (well, at least half of Europe): the Yeah Yeah Yeahs...

...Doves

...Black Rebel Motorcycle Club

...and Oasis

Who: Soft Cell, The Sisters Of Mercy, The Gathering, Him, In Extremo and more.
Info: Follow the signs to the Drispenstedt Airport and you'll find Hildesheim, near Hannover.
More details: *www.meraluna.de*

18 BIZARRE FESTIVAL

Where: Weeze, Germany
When: August 16-18
Who: The Chemical Brothers, Silverchair, Jimmy Eat World, DJ Shadow, Morcheeba, Sneaker Pimps, Sofa Surfers, Faithless, Yeah Yeah Yeahs, Incubus, Puddle Of Mudd, Gluecifer.
Info: German alternative radio station Bizarre is behind this event, which kicked off in 1987 with Iggy Pop and Siouxsie & The Banshees and has been growing ever since. Last year drew more than 40,000.
More details: *www.bizarre-festival.de*

19 SUMMER BREEZE FESTIVAL

Where: Abtsgmünd, Germany
When: August 22-24
Who: Axxis, Amon Amarth, Brainstorm, Bonfire, Edguy, Crystal Ball, Nightwish, Vader, Pissing Razors, Skindred, Paradise Lost and more.
Info: One of the largest open air rock and metal festivals in Germany.
More details: *www.summer-breeze.de*

20 PUKKELPOP FESTIVAL

Where: Hasselt, Belgium
When: August 22-24
Who: Guns N'Roses, A, Underworld, Korn, Suede, Jane's Addiction, Puddle Of Mudd, The Breeders, The Cooper Temple Clause, The Dandy Warhols.
Info: This three-day festival marks the end of the holiday period each year. There are seven different stages and it's organised by the Humanistic Youth Group of Leopoldsburg, which has built the event up into the largest alternative open-air festival in Flanders. Tickets cost €40 per day or €80 for all three days.
More details: *www.pukkelpop.be*

21 LOWLANDS FESTIVAL

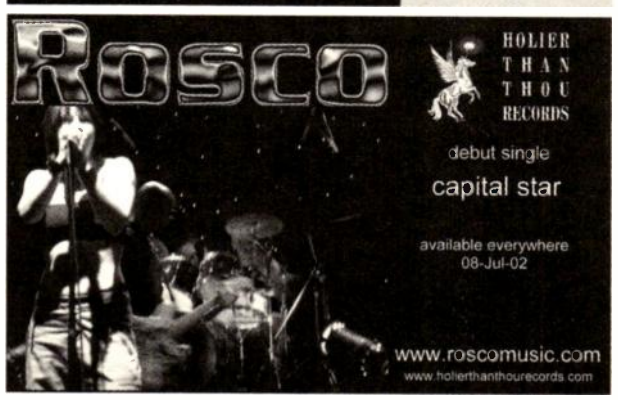
Where: Biddinghuizen, The Netherlands
When: August 23-25
Who: Black Rebel Motorcycle Club, The Cooper Temple Clause, The Dandy Warhols, Ed Harcourt, Puddle Of Mudd, The Breeders, Underworld, Korn and more.
Info: "Holland's most adventurous cultural event", according to the blurb. Tickets for the whole thing cost €97.50. Go to *www.ticketservice.nl* or for a bus tour, call Argon on 01942 896868.
More details: *www.lowlands.nl*

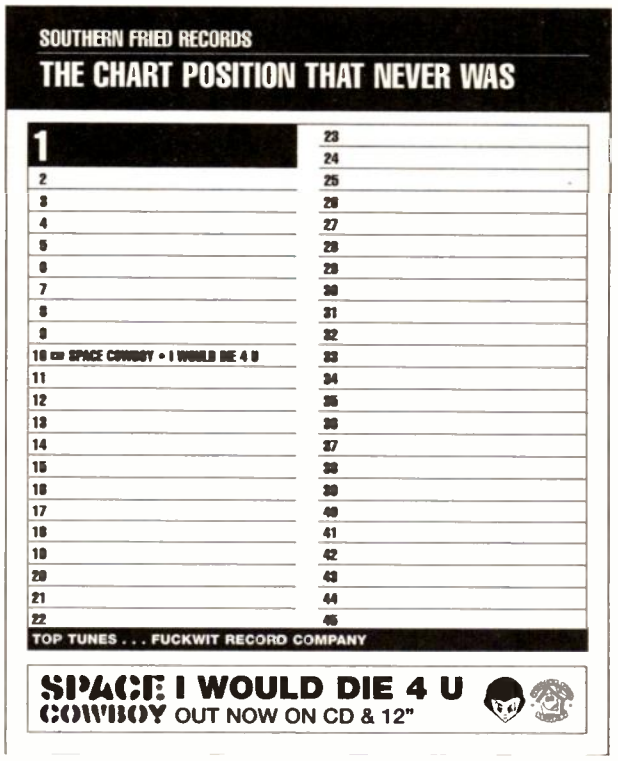
22 CREAMFIELDS

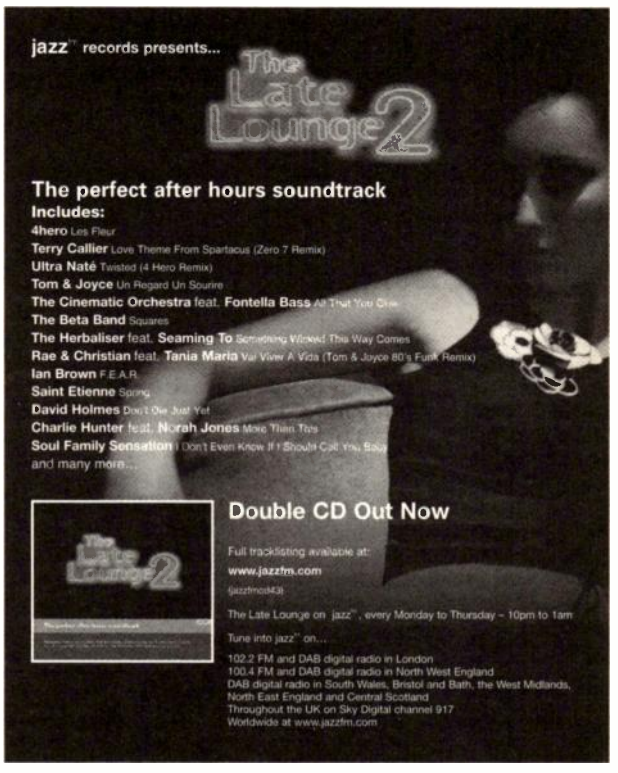
Where: Dublin, Ireland
When: August 31
Who: Faithless, Underworld, Sasha, Mauro Picotto, Judge Jules, Sonique, Jon Carter, Mr C, Seb Fontaine and more.
Info: First it was off, now it's on again. Creamfields' Dublin event promises to be "the biggest dance festival to hit Ireland'. It takes place a month after a sister bash at Punchestown Racecourse. Last year it attracted 30,000 clubbers. Tickets cost €59.50.
More details: *www.cream.co.uk*

FOR MORE DETAILS SEE THE *NME.COM* MINISITE AT *HTTP://MICROSITES.NME.COM/FESTIVALS2002/*

PHOTOGRAPHY: SANNA CHARLES/ANDY WILLSHER



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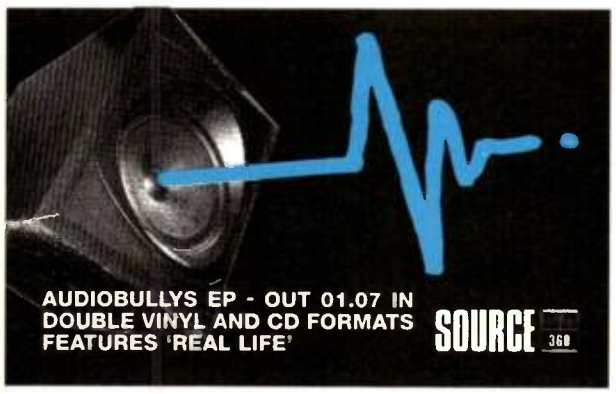


A rush of blood to the head!

NME TRACKS DOWN COLDPLAY STAGE INVADER

Look at the star: usurper Patrick Harvey and (inset) enjoying his three minutes of fame

Coldplay's **Chris Martin** found himself out of a job last week. An *NME* reader evaded security at London's Royal Festival Hall and stormed the stage at the band's Meltdown gig to take over the mic for 'Yellow'.

So who was the interloper – a budding star or a pissed-up twat? We tracked him down via a manhunt posted on *NME.COM* and it turns out he is a bit of both. **Patrick Harvey**, 26, from Birmingham told *NME* he'd spent an afternoon drinking wine to give him the courage to upstage Martin and sing the band's biggest hit before thousands of fans at the Royal Festival Hall.

He explained that he'd travelled with his girlfriend to the event organised by David Bowie and that they'd downed at least three bottles of plonk between them before hitting the beer at the gig.

As the band struck up the first chords of 'Yellow' he, along with hundreds of other fans, sprang from his seat and raced through the auditorium to the front of the stage.

But then the alcohol kicked in. Harvey explained: "I saw them going down, I thought 'I'll have a bit of that', but I went down the right side so I was on my own. I was feeling a bit left out so I thought 'Bollocks to it, I'm getting up onstage, man!'

"I was surprised that no-one was trying to jump on the stage themselves. Because the stage was so low and there was nobody about I just bent my leg and up I was! I think someone came onstage to get me and Chris *(Martin)* waved him away."

He then grabbed the microphone off Chris Martin and sang the rest of the song to rapturous applause. However, he said his moment as frontman almost passed him by because he was trying to get his girlfriend to join him.

"I wasn't really paying much attention," he joked. "Because my girlfriend was up on the balcony I was trying to tell her to come down and join me but she was having none of it! Have I still got a girlfriend? Yeah man, she's well impressed, she's been telling everybody!"

"I just thought, 'Bollocks to it, I'm getting up onstage, man!'"

After the gig, Coldplay fans – including Natalie Imbruglia – came up to Harvey and congratulated him on a fine vocal performance. Coldplay even gave him the thumbs up with drummer Will Champion telling *NME*: "Fair play to him!"

Coldplay were not able to comment as to whether they would be offering Patrick a permanent position in the band.

PHOTOGRAPHY: BIRMINGHAM EVENING MAIL/NILINA MASON-CAMPBELL/MARTYN GOODACRE/DAVID TONGE

WWWhat's on... NME.COM

WATCH WATCH WATCH

In an exclusive type manner we have the very first Internet showing of **DOVES'** brand spanking new video 'Pounding'. We also have the full video for **SLIPKNOT**'s new single, 'My Plague', which features in 'Resident Evil', a film to whose premiere you can win tickets. And talking of winning...

WIN WIN WIN WIN

You can win some properly nice stuff on **NME.COM** this week. Why not grab **Muse**'s new album and DVD? We've got some to giveaway you see. If you fancy an adventure why not try your hand at winning a VIP weekend at Dublin's **WITNNESS** festival including tickets, plane tickets and a room in a very fancy hotel. Although you can't actually win a friend, the prize includes the facility to take one with you.

DON'T FORGET...

Our **Festivals microsite** is your one-stop online shop if, erm, festivals are your bag. Not only will it provide all the festival news and reviews, but we've kindly loaded it with information on every major European event this summer.

New Underworld LP and single

Underworld are to release a new single 'Two Months Off' on September 2 with a new album 'A Hundred Days Off' to follow in the same month.

Vocalist Karl Hyde said the album was the fastest the duo have ever recorded, taking under a year to complete.

"It's been really fast," he said. "This is Rick *(Smith)*'s and my 22nd year together, so it's made no change in terms of the working process. There's a fantastic atmosphere. We just got on with it."

Underworld make their live return in the UK at Creamfields (August 24) at the Old Speke Airfield on Speke Road, Liverpool.

For tickets, call the *NME* Ticketline on 0870 1 663 663.

Squire solo LP in the making

Former **Stone Roses** guitarist **John Squire** is to release a solo album later this year.

Three years after the demise of The Seahorses, the band he formed post-Roses, Squire is in the mixing stages of what is due to be his first solo album proper.

Details are still unclear, but an official spokesperson for the guitarist confirmed to *NME* that the record is due for release later in the summer.

Rumour and counter-rumour have circulated around the reclusive star in recent years. He was said to have jammed with former Verve members Simon Jones and Simon Tong, and singer Duncan Baxtor. However, they went on to form The Shining and no material featuring Squire was ever released.

VERBAL ABUSE

"ONLY THE ONE BETWEEN MY LEGS, BABY. YOU'LL KNOW ABOUT IT WHEN YOU SEE IT"
Badly Drawn Boy responds oddly when asked whether he carries a gun

"TO BREAK INTO THE MUSIC INDUSTRY I HAD TO CREATE CONTROVERSY, MAKE PEOPLE TURN AROUND AND GO 'WOAH, WHO IS THAT?' AND IT WORKED, DIDN'T IT?"
Holly Valance on the video where she got her tits out

"I WENT TO THE PUB TO HAVE A PISS, THESE BLOKES IN THE PUB TOILETS WERE LIKE, 'IT'S THE STREETS! HAVE A LOOK AT HIS COCK!'"
Intriguingly, in the photograph that accompanies this quote, Mike Skinner's cock is clearly visible through his trousers

"DURING THE MAKING OF THIS RECORD WE HAD THE CATASTROPHE AT THE EMPIRE STATE BUILDING AND WE JUST KEPT ON WRITING"
John Chili Pepper gets a bit confused

EYEWITNESS!

Subject: Jared Leto, Hollywood superstar **Location:** London Camden Monarch **Subject:** Yes, we did say Jared Leto **Location:** Yes, at the Monarch **Date:** June 24 **Time:** 10.34pm **In frame:** Well, it's Jared Leto basically, with his dreadful band 30 Seconds To Mars. Did someone say Dogstar? **Not in frame:** Chris Cunningham, director of scary videos, who was there to 'check out' the band.

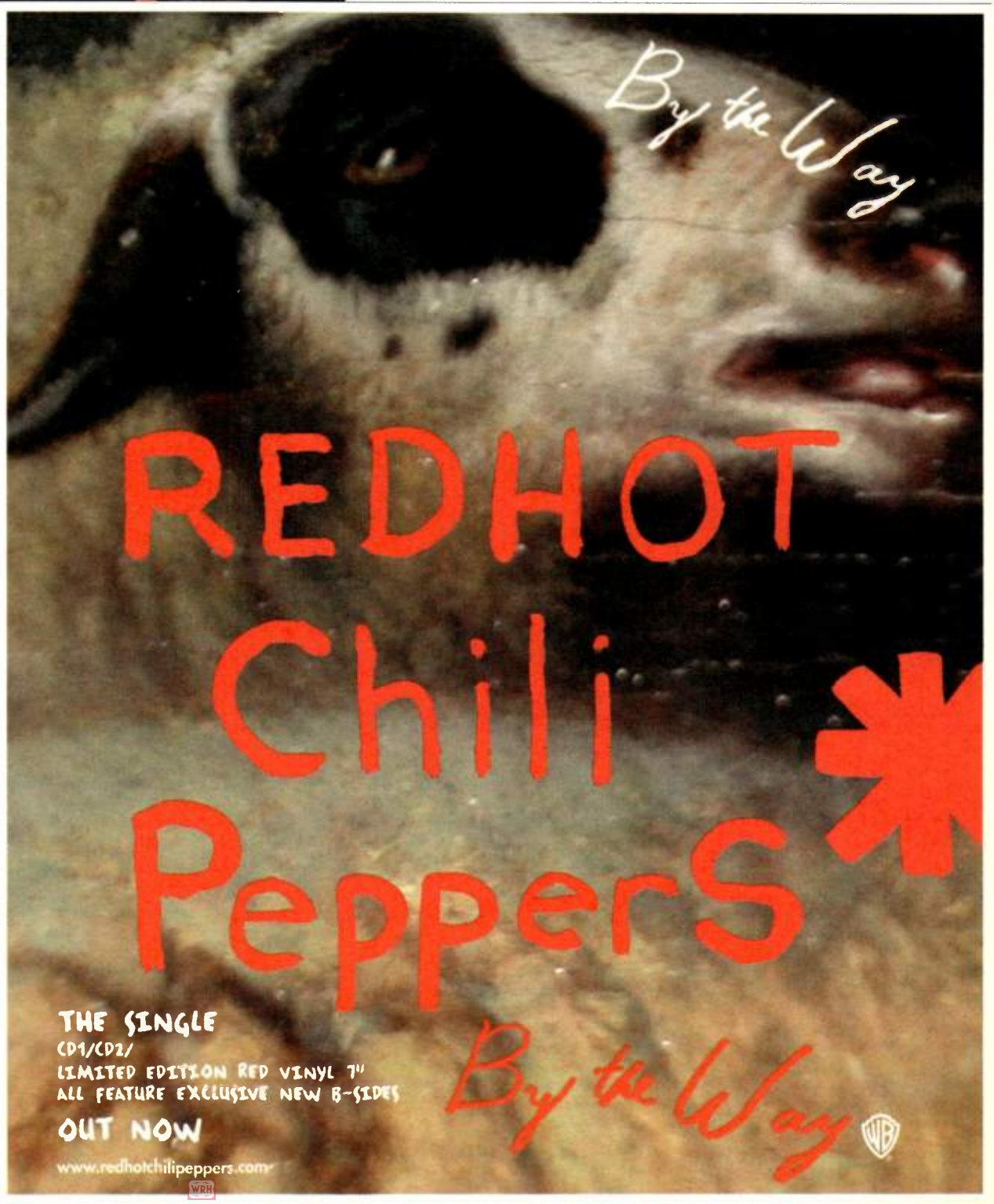
DAVID BOWIE'S MELTDOWN GRID OF GOSSIP

GIG	FAMOUS PERSON	REASON FOR BEING THERE	RANDOM PERCENTAGE	OTHER PEOPLE IN ATTENDANCE
Suede	Luke Haines	Ex-labelmate	76%	The Libertines
Coldplay	Kylie Minogue	Labelmate	12%	Natalie Imbruglia
Fischerspooner	Boy George	Probably something to do with wigs	95%	Liberty Ross, Isabella Blow, Erland from Kings Of Convenience
And predicted: David Bowie	Neil Tennant	He's an idol, and so on	50%	Janet Street Porter, Brett Anderson, Martin Rossiter, blah blah blah

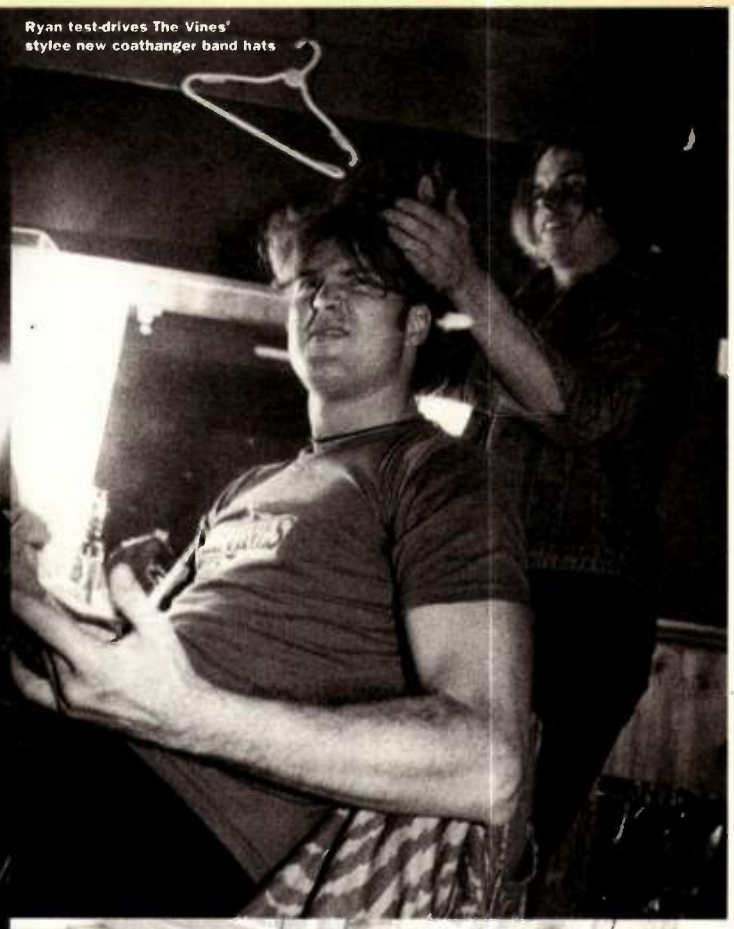
PLUS ONES

This just in from our Manchester office. At **The Vines**' aftershow on Sunday night, **Jimi** from **Doves** was in attendance having shaved his beard off and lost at least a stone. Plus, **Craig** from The Vines was being as mental as you'd expect, bouncing from end to end of a long settee and looking totally disinterested in any of the groupies... ● The **Arthur 'Love' Lee** roadshow continues, this week taking our hero to the Houses Of Parliament, where he met Harriet Harman, Tony Banks and Michael Martin, the first Catholic Speaker of the House in over 400 years... ● **Mis-Teeq** were supposed to go to Germany last week, but one of them lost their passport... ● Last week we brought you news of **Gene's** dramatic return to the gossip circuit – this time it's the turn of **Primal Scream**, whose Shepherds Bush shows drew in the usual types. The Vines, for example, were there. **Placebo** – that's another band who turned up. And on the balcony near **Alexander McQueen** were what an eyewitness described as "various coked-up fashionistas, who spat on the crowd below, flicked lit fags over the balcony and did Nazi salutes during 'Swastika Eyes'. Wankers." Well, quite... ● We saw **Noel Gallagher** and his mum at the Marylebone Healing Centre. That is all... ● Also snapped, **Meg Mathews** *(left)* keeping up with her ex-hubby's movements by reading her *NME* in the park... ● **The Strokes** and **Jack Black** watched mournful country-psychers **My Morning Jacket** in LA... ● And thanks to *NME*'s **Paul McNamee** for this week's true 24-carat gossip. He saw cricketer **Michael Atherton** "boozing with friends in a pub near my house"...

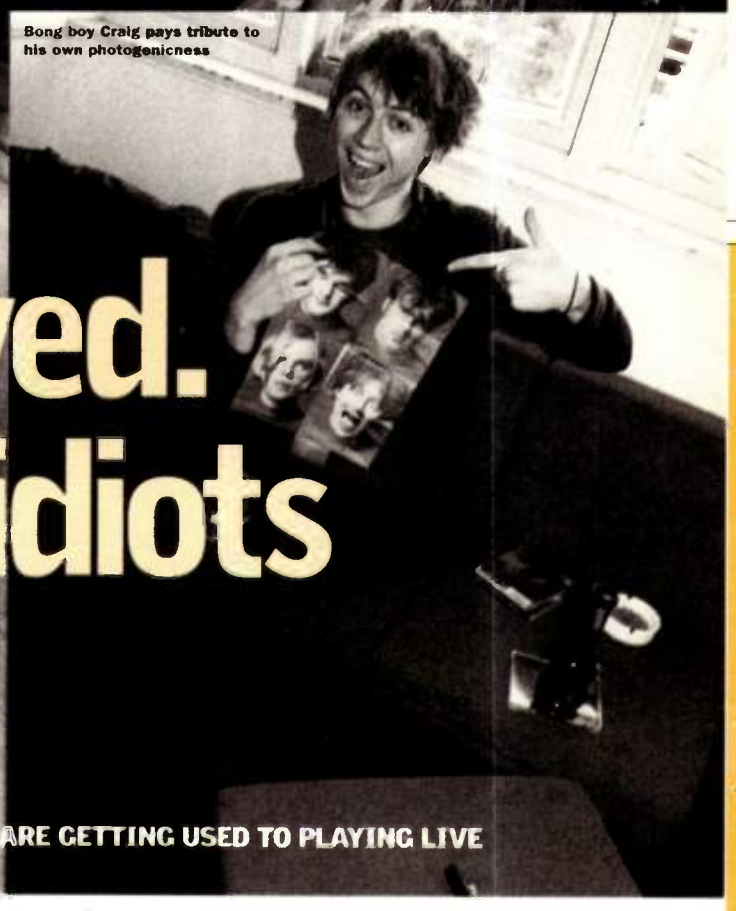
PHOTOGRAPHY: WENN/LFI



"Sometimes I'll come offstage and think, 'What the fuck happened?'" – Craig Nicholls



Ryan test-drives The Vines' stylee new coathanger band hats



Bong boy Craig pays tribute to his own photogenicness

'We came. We played. We made fucking idiots of ourselves'

ACTUALLY, AS NME WITNESSES FIRST-HAND ON THE ROAD, AUSTRALIAN UPSTARTS THE VINES ARE GETTING USED TO PLAYING LIVE

SATURDAY JUNE 22, 5.30PM, SHEFFIELD LEADMILL

Halfway through his guitar solo, Craig Nicholls decides to take off his jacket. Still tussling with the song, his playing becomes more chaotic than ever as he staggers around, tangled in the sleeve. Eventually it's off, wrapped tightly round the guitar neck he continues to batter.

Five minutes later, he's on the floor, thrashing around, lunging at his amp and, at last, balanced balletically on one leg. He throws his guitar down, burps into his microphone and starts to walk offstage, until he notices the discarded jacket. Draping it over his face, he steps back to the mic and sings, unaccompanied, a few wordless, keening harmonies. Then, finally, he's gone.

This, amazingly, is a Vines soundcheck. One that's being filmed by a cable TV show, admittedly, but still: the lack of an audience seems of little consequence to Nicholls. In his closely guarded, self-contained universe, every time he picks up a guitar has the same importance, the same potential for apparently uncontrived spectacle. Not much else – some hot food occasionally, cigarettes and Coke, his bong, his Muse records – seems to matter.

For Nicholls, as you may have picked up over the last few months, is a little different from most pop stars. It's not just his astonishing songs that have brought so much interest, adulation and pressure here and in America, it's his eccentricities.

"I don't know what's going on," he says of playing live. "It's a bit of a freak-out for me, really overpowering. The music surrounds me emotionally and physically. Sometimes I'll come offstage and think, 'What the fuck happened?' It's like I've come off a spaceship."

Certainly, he's a fascinating character: dislocated, childlike, fidgety, absorbed in his own world. Since May, however, when he suffered a panic attack in front of *NME*'s James Oldham at California's Coachella Festival, much of the interest in his psyche has taken a disturbingly morbid tone. The Vines' American label Capitol, one magazine recently reported, were telling journalists to interview him as soon as possible in case he killed himself.

Spending a weekend with Nicholls, he doesn't seem like a threat to himself or anyone else. Patrick Mathews, The Vines' co-founder and bassist, was halfway through a medical degree when the band's career took off.

"I think Craig has always been... different," he says carefully. "And he does carry on in front of people, journalists, everyone. But I know a little about depression from medicine, and he never exhibits symptoms of depression. Which is quite strange, 'cos you'd think if someone was that reclusive he'd be depressed. To go into this inner world and be a songwriter, he has a perfect stillness except for his imagination."

"There's maybe a tiny percentage of madness that belongs to me, but I feel blessed rather than possessed" Craig Nicholls

7.30PM, SHEFFIELD HOLIDAY INN

"Yeah, he's getting better."

Andy Kelly, one of The Vines' three managers, is explaining how bad it would be should *NME*

broach the subject of Nicholls' troubled public image before tonight's gig. The accusations of madness have hurt his family, he says, and he's worried it may stress out Nicholls, even though the singer has been in a sunny, enthusiastic mood all day, fickle rather than volatile. When we get to his room, he's bouncing cross-legged on the bed listening to the new Silverchair album. By the side of him is an empty pizza box and a can of Coke. He's smoking, and he meticulously flicks the ash onto the bedside table, stubbing out his ends into the varnish.

Nicholls constantly experiments with his voice. His accent wanders between Australian, something that may be meant to sound English and the odd Irish vowel, which is a lot more endearing than it sounds. What he wants to talk about, as ever, is music: the countless new songs he's written, the fastidious plans he has for the second Vines album.

"The quantity's as important as the quality. We're not just about one song, two songs."

After the first night of their recent American tour, he woke up in the middle of the night on the tourbus and announced that he wanted to start recording that album right now.

"You're in control of everything in the studio," he continues. "It centres everything and controls it. I guess it's a way of being free."

Live shows, and the media, are harder to control. But gradually, it seems that Nicholls is mastering those parts of the game, too. He talks beguilingly about the power of music and art, about being consumed by them. But he's elusive when it comes to specifics. Though he still gushes with the naivety of a newcomer, he's learned that distancing himself from the world can also help him deflect intrusive questions.

"The band's about songs and what we do with them, rather than just playing loud chords and singing a whole lot of random emotions. I want it to be really controlled, so it's an escape. It's something I'm suited to, 'cos I can have my own ideas on things.

"There's so much effort and mental shite you have to go through. Sometimes I get a bit anxious and I can't really eat before I play. But I just ate so it's really good. I've got a lot of crazy ideas about music in my head. There's so much to do."

9.30PM, SHEFFIELD LEADMILL

Jay McArdle has driven from Coventry to see The Vines, and made a special T-shirt for the event: "Highly Evolved" spelled out in silver sequins.

"The *NME* interview was so good," he grins. "The singer sounded weird, really energetic and passionate. I liked that quote about him being as passionate as Richey James and Kurt Cobain. Maybe he'll commit suicide."

Jacqui Swift, meanwhile, has come up from London to review the band for *The Sun*, "*The Sun* always likes someone who's a bit mad, don't they?" she says.

But any fears that the audience might consist solely of voyeurs are soon dispelled. It's plain that The Vines' compelling, stormy but rampantly accessible rock'n'roll is strong enough to win over any crowd. It's also clear that despite Craig's nerves, he's learning to enjoy playing live. He's a magnetic frontman – gurning, leaping, crooning, screaming – and one who, for all his waywardness, seems broadly in control. When, for the encore, he appears solo with an acoustic guitar and wails like John Lennon through a new song, 'Autumn Shade Part Two', there's a sense he's beginning to understand that gigs can be just as fulfilling as recording.

On the tour pass is written: "We came. We played. We made fucking idiots of ourselves. The Vines." After tonight, it doesn't seem quite like that any more.

SUNDAY, JUNE 23, 5.30PM, MANCHESTER UNIVERSITY

Patrick Mathews has been awake an hour, just soundchecked, and is now nursing a Coke in the bar. An attempt to interview him outside has been aborted when Mathews realises Nicholls will be able to hear him through the dressing room window.

"Craig doesn't know we're doing this interview," he begins.

"He doesn't want anyone else doing interviews now. He says it's his band. I actually think it's equally mine if you're gonna talk about who owns the band. He turned out to be the talented one, but back at the start I organised all the band practices."

For all the publicity focused on Nicholls' alleged unhappiness, it seems that Mathews is suffering more. He's chronically homesick for Sydney, and when asked if he's ever thought of quitting, he answers with unusual speed.

"Oh yeah. It hasn't been so bad recently. But July 16 is my date. It's when the record comes out in America. Sometimes I think I might just get on the plane after the Conan O'Brien *(TV)* show. I might just go home. It's fun doing all this stuff, but I never thought I'd be in this situation.

"It's very tempting. Sometimes I just want to go back to Australia, and so does Craig. But we both think we'll fulfil these minimum commitments for promoting the album. We've had to be away from home for a really long time."

Mathews is useful at dissecting some of the Vines mythology. He explains that the story of Nicholls always flying first class – while the band fly coach – came about because he went that way from LA to Sydney alone just before Christmas. Because of the cost, it hasn't happened since. As for him demanding a separate suite in a different hotel to the band – well, he has his own room while the others share, but that's all.

"The only thing is we all have to take turns going to get his McDonald's. He doesn't like going out, so everyone has to do their McDonald's run."

He admits, too, that in Boston recently he and Nicholls had a fight the morning of the gig.

"He pushed me too far," he says cryptically. "I gave him a little cut on his arm."

Does he know how to get to you?

He grins faintly. "Oh, he certainly does."

"I don't even know what it was about, it was fucking crazy," says Nicholls later. "We were in Boston, I didn't know what time of the fucking day it was, I was running round hotel rooms just waiting to get on with the job in hand. We were going to split up, but we've split up ten times. I can't remember why. It wasn't anything major."

Apart from splitting up?

"Yeah, but we wouldn't do that. Me and Patrick are really good friends, but sometimes we argue."

Everything's a hoot when you're a stoner

"He has a perfect stillness"

Smokin': Craig onstage in Manchester

"We all have to take turns going to get his McDonald's. He doesn't like going out" Patrick Mathews

Andy Kelly heard about the fight, too. "I don't think they ever tell us when they split up," he laughs. "If they wanted to stop, they should, but they're pretty driven. They'll definitely make two or three records."

9PM, MANCHESTER UNIVERSITY

Muse, as ever, are blasting out in the Vines' dressing room. Nicholls is cheerful but jittery, wearing a home-made Swervedriver T-shirt. He stands up, sits down, wipes sweat off his brow with a ten-pound note and takes a recuperative hit from his bong. The sold-out show, again, is marvellous: looser, more playful, and ending with a devastating new screamer called 'Fuck The World' that Nicholls claims is their environmental song.

Afterwards, he's in better spirits than ever, listening intently as video director Wiz pitches him an idea for the promo for the next single, 'Outtathaway!'. Sat by the shower cubicle, he claims he's unaware of the stories circulating about his mental health.

"I don't really know what people are talking about because I hardly read anything. I have a certain lifestyle and I'd like to think it's an artistic one for me. How could I write and record songs and travel and play the songs and write new songs? Playing in a band suits my personality. There's maybe a tiny percentage of madness that belongs to me, but it's not necessarily madness. I feel blessed rather than possessed.

"I think you create your own environment or adapt to your own environment. And I think there's a place for me to write songs and sing them."

MIDNIGHT, MANCHESTER BIG HANDS

At the aftershow, Mathews, drummer Hamish Rosser and guitarist Ryan Griffiths are doing what Nicholls does not: drinking. "He's not the average type of guy," Rosser tells a fan. "I know," she says sagely. "I've heard all about him in *NME*." But unexpectedly, Nicholls turns up, charming and sociable, working the room, enjoying all the things that legend assumes he hates.

"I feel very protective of him," confides Andy Kelly. "He has a totally unique way of approaching the world, and I really admire that. It's his lack of self-consciousness about what he does. He finds it a pain in the arse to have people try and put onto him their perceptions of how he is. I don't worry about him in the dramatic sense of those press reports. I'm not worried about him harming himself."

What about the claim that the American label were marketing him as suicidal?

"I don't know where that came from. That is a classic example of a person being treated as commerce and it's sickening if it's true. But it's quite possible it's been said."

What could be the motives behind a statement like that?

"A desire to sell a million records, I suspect."

Before they head to Glasgow, Mathews has worked out one last thing. Come October, they're scheduled to go home to Australia for a break. If he can make it that far, he reckons, it'll be fine. First, though, he has the prospect of a month touring the States, and the growing pains of a band needing to cope with new pressures at speed. Nicholls' relationship with the world around him is so cossetted and disconnected much of the time, most worries don't get near him. Mathews – "Super-smart, a great rock star," according to Kelly – has no such protective bubble. He understands how good the band are, what they have to do to maintain that, how much fun he can have from this radical new life. But now, if only he could get away from it all for just a while, maybe he'd enjoy it so much more.

John Mulvey

PHOTOGRAPHY: ANDY WILLSHER

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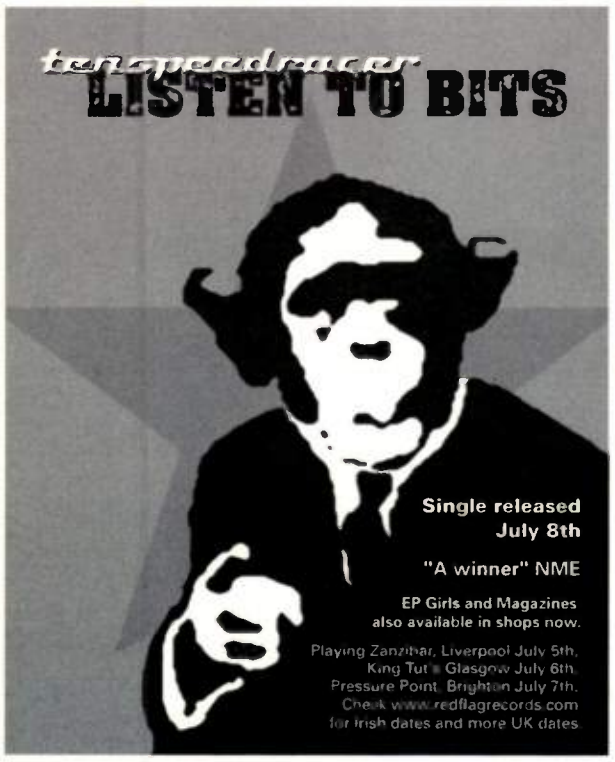

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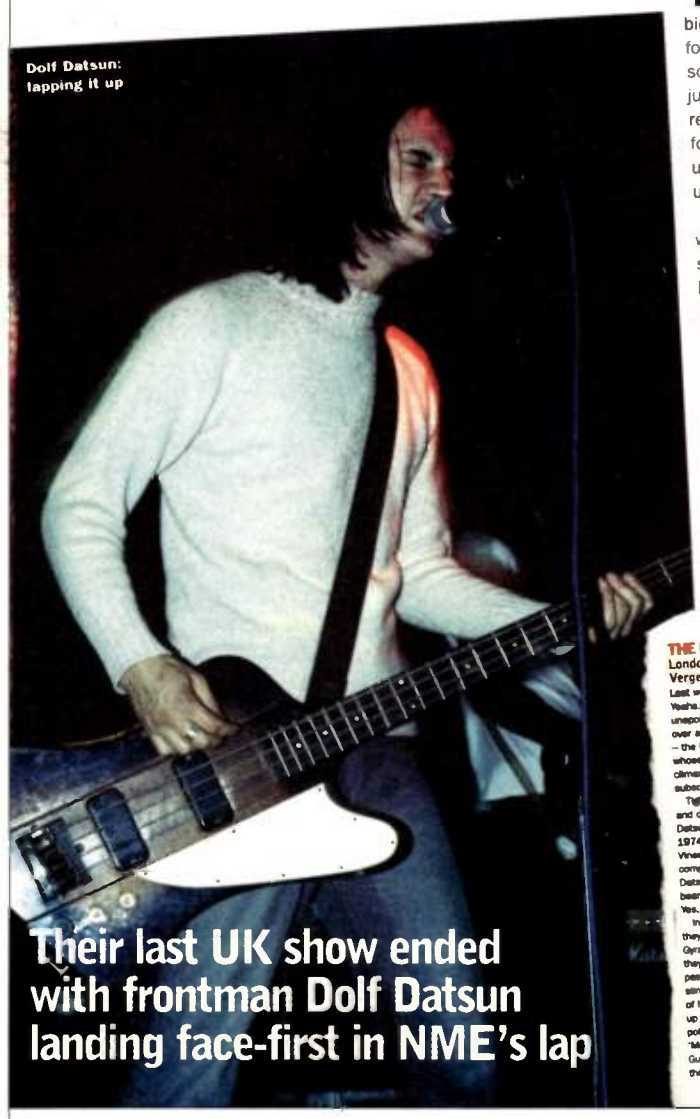
Datsuns in top gear

FASTEN YOUR SEATBELTS: THERE'S ANOTHER KICK-ASS ROCK BAND COMING TO THESE SHORES


Dolf Datsun: lapping it up

Their last UK show ended with frontman Dolf Datsun landing face-first in NME's lap

The Datsuns are the latest hot rock property to emerge quids-in from a bidding war. The New Zealand four-piece who describe their sound as "big dumb rock" have just signed a deal with V2 records for a reputed £200,000 for only one album, an unprecedented figure for an unknown group.

The bidding war commenced when The Datsuns played a series of incendiary shows here in the UK last April and now the band are set to return for live dates in August.

Already compared favourably in the press to The Stooges and AC/DC, the band's debut album is scheduled for release in September, preceded by an as-yet unnamed single.

In the meantime, they begin a US tour next week, playing dates with The Von Bondies and The Soledad Brothers.

The UK shows so far pencilled in are London Camden Monarch (*NME* On Night) August 22, Reading Festival (23), Leeds Festival (24) and Glasgow Gig On The Green (25). The band are currently fielding "loads and loads" of offers to tour, according to a spokeswoman, and more dates will be announced soon.

The latest neo-garage band to follow in the footsteps of The Strokes, The Hives, The Vines and The Libertines, The Datsuns' rapid rise from obscurity began when they supported The White Stripes in New Zealand in 2000.

Since then they've forged a reputation for thrilling live shows, including a now-legendary performance at London's Kentish Town Verge in April, with Christian Datsun dragging his guitar along the length of the bar and Phil Datsun writhing around on his back. The show ended with bassist/frontman Dolf Datsun diving into the audience and landing face-first in *NME*'s lap!

To date the band have released three singles on their own Hellsquad label, 'Supergyration', 'Fink For The Man' and 'Motherf——er From Hell'. They have already become collectors' items.

THE DATSUNS
London Kentish Town Verge

Last week, it was the Yeah Yeah Yeahs. This week, the band to go unapologetically freaking batshit over are New Zealand's Datsuns – the long-haired rock tsunami whose brief London residency climaxes in tonight's over-subscribed end-of-tour show.

Tight trousers, long, long hair and devilishly fine riffs: The Datsuns are that simple, that 1974 and that perfect. If The Vines are chafing under comparisons with Nirvana, The Datsuns have a heavier cross to bear: AC/DC meets The Stooges. Yes, that heavy.

Indeed, they're so old school, they call songs 'Lady' and 'Super Gyration!'. Will anyone get it? If they like volume, riffola and passion, they will. Singer Dolf, a stinky-hipped show-off with lungs of brass, drags his bass strings up and down against a support pole, punctuating songs like 'Motherf——er From Hell'. Guitarist Christian stalks along the bar, soloing. Other guitarist Phil is, somehow, cranking out riffs from the crowd. Dolf ends the gig by falling face-first into *NME*'s lap.

Great, great bands seem to be doing that a lot at the moment. As Dolf would have it: 'COMMMM!'

Kitty Empire

THE RAPTURE
Brooklyn Polish National House

If electroclash is New York City's sound of now, The Rapture will surely soundtrack all tomorrow's parties. Welding together splenetic dub-punk angles onto Cure-type goth atmospheres, '80s garage and vividly pulsating electro, the result is a thrilling disco-punk meltdown and the best thing to come kicking and screaming out of this town since the Yeah Yeah Yeahs.

Everything about The Rapture is perfect, from their names (Luke Jenner on guitar/vocals, Matty Safer on bass and – well, Vito Roccoforte on drums) their bold set-opening co[ver] The Psychedelic Furs' 'D[ark] Waiters', complete with h[air]

BLING BLING!

NME's top ten ringtones

YOUR TOP TEN

1 (1) **Stop Crying Your Heart Out** Oasis (6701)
2 (3) **What A Waster** The Libertines (7035)
3 (2) **Highly Evolved** The Vines (6374)
4 (5) **Spread Your Love** Black Rebel Motorcycle Club (6816)
5 (6) **Sweetness** Jimmy Eat World (7024)
6 (7) **It's What We're All About** Sum 41
7 (4) **In Your World** Muse (6979)
8 (10) **Baby's Got A Temper** Prodigy (7015)
9 (9) **The Hindu Times** Oasis (6104)
10 (–) **By The Way** Red Hot Chili Peppers (7044)

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Liam: Oasis are close to greatness

Liam Gallagher believes that **Oasis** are edging close to their "great album"... and the time when the band splits.

Speaking just before the release of new album 'Heathen Chemistry', the frontman says he has no worries about a break-up were it to come.

"It's not about the image now," he believes. "We've done that. Now it's about making a great album – which I think we're getting close to. And if that means the end then fine. I think this is a good album but I don't think it's the best album we'll ever do.

"The next album will be even better and the closer you get to that great album then that will be the time to knock it on the head I think," he adds.

Liam was speaking last week on Steve Lamacq's Radio 1 show.

Meanwhile, in his part of the interview, broadcast last week (*June 24*), **Noel Gallagher** predicted a dramatic end for Oasis.

"I think if we're going to go out then we we'll go out on top. It's either got to be a plane crash or something monumental," he said.

NEW RELEASES

JULY 8
Albums
Red Hot Chili Peppers 'By The Way' (WEA)
The Vines 'Highly Evolved' (Heavenly)

Singles
Fischerspooner 'Emerge' (FS Studios/ Ministry Of Sound)
System Of A Down 'Aerials' (Columbia)

JULY 15
Albums
The Flaming Lips 'Yoshimi Battles The Pink Robots' (London)
Idlewild 'The Remote Part' (Parlophone)

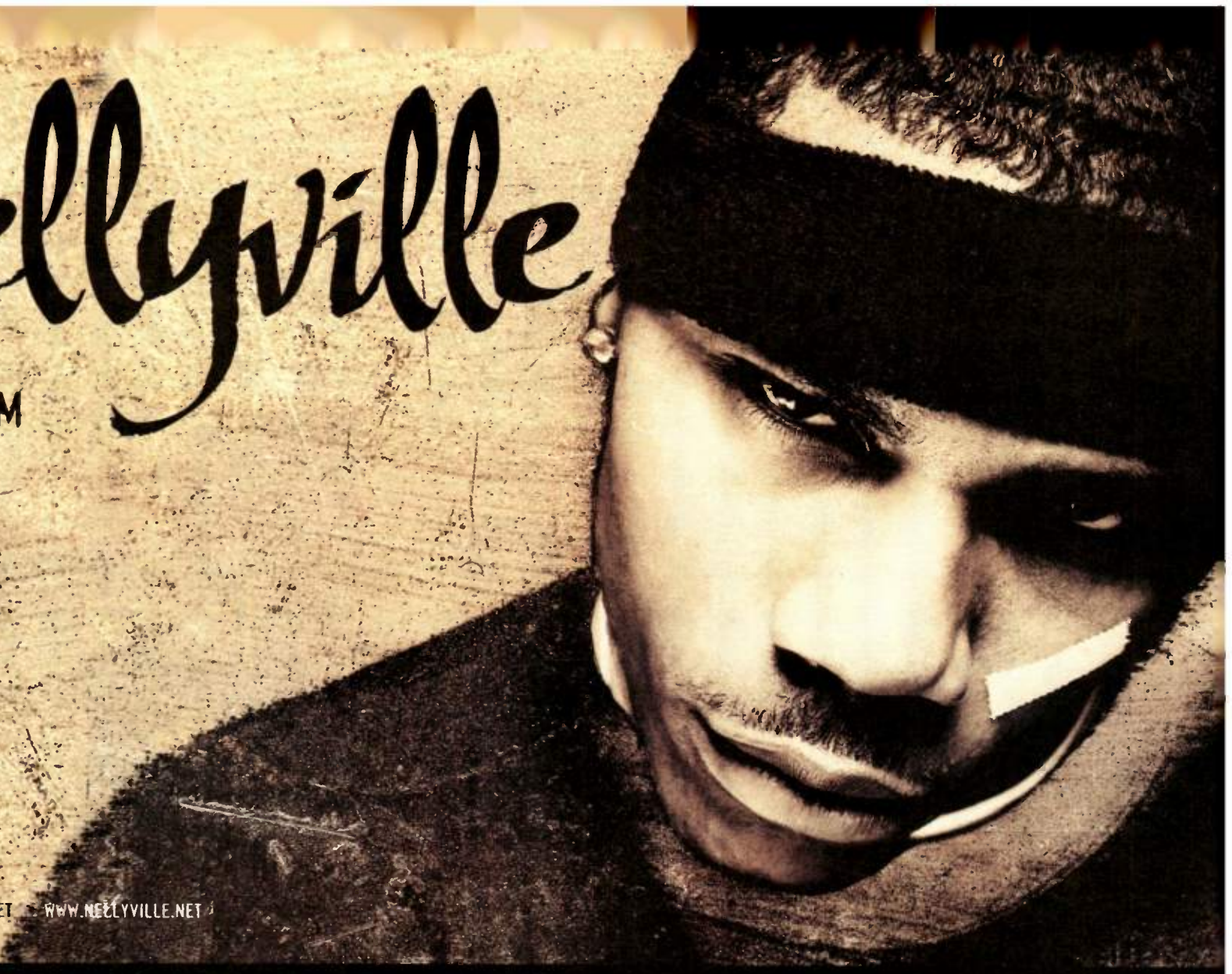
Singles
Beth Orton 'Concrete Sky' (Heavenly)
Primal Scream 'Miss Lucifer' (Columbia)

JULY 22
Albums
The Coral 'The Coral' (Deltasonic/S2)

Singles
Doves 'Pounding' (Heavenly)

PHOTOGRAPHY: IAN WHENT/TOM SHEEHAN

Nellyville



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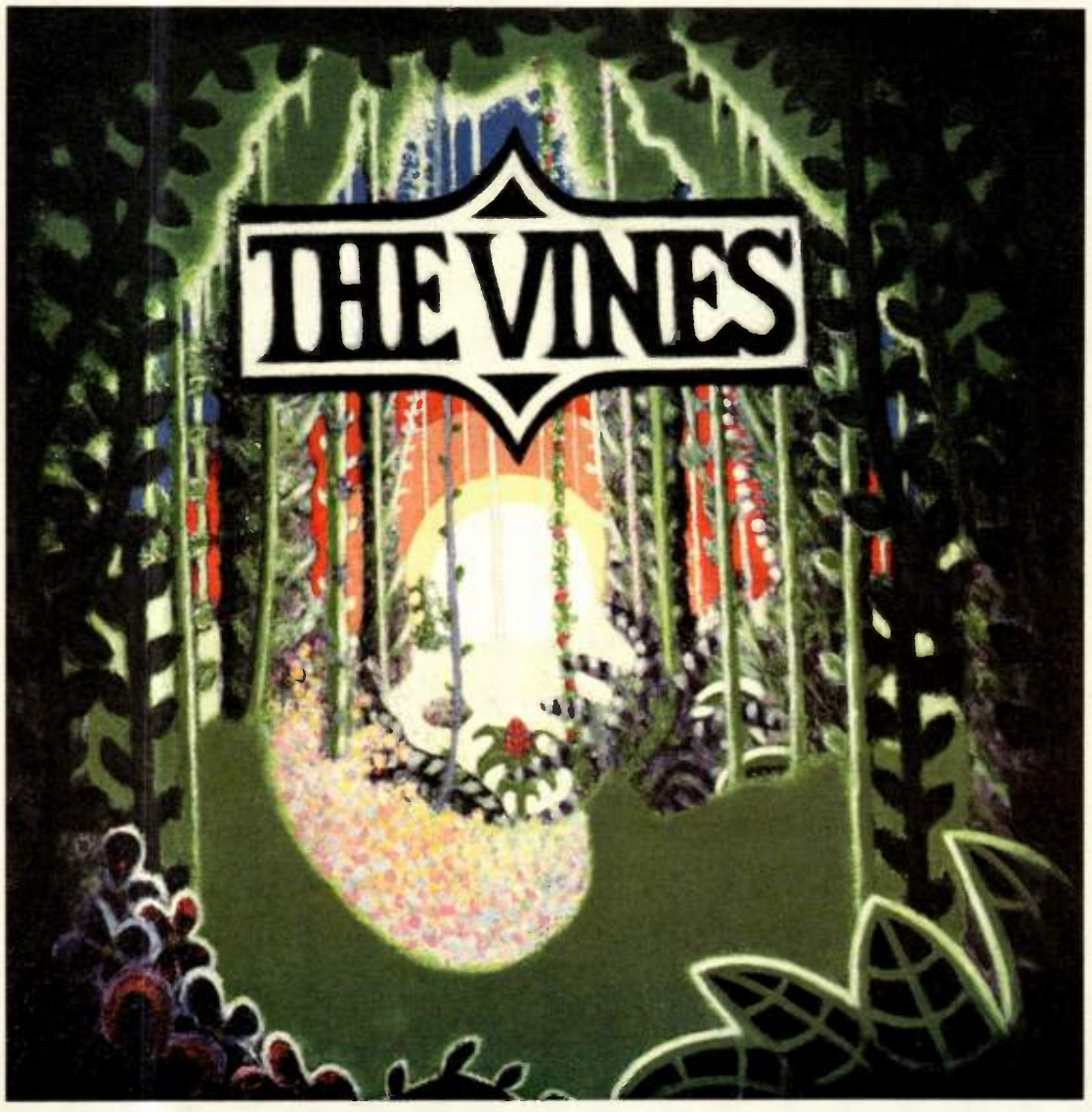

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Kiwi will rock you: The D4 (l-r) Beaver, Jimmy, Vaughan, Dion

THE D4
Party-loving Kiwi rockers

The D4 were formed five years ago when singer/guitarist Jimmy Christmas met singer/guitarist Dion at a party in the affluent North Shore area of Auckland, New Zealand. The two were really wasted but none of the girls at the party would bed them so they ended up on a couch talking about their favourite bands. While everybody else was having sex, Jimmy and Dion ranted on to each other about garage rock greats like The Stooges, The Saints and The Heartbreakers and decided, after sinking countless tinnies, that they'd form a band. Maybe that'd help them get laid.

Unlike the countless piece-of-shit groups that are formed by bitter boys at parties, the two actually recruited two guys called Vaughan (bass) and Beaver (drums) and wrote enough garage rock songs for an album. Their debut, '6Twenty', has songs on it called things like 'Rock'N'Roll Motherf——er' and new single 'Party', and sounds like it was recorded in 1969.

"It's kinda surreal rilly," blurts Jimmy. "I still haven't got over the fact that not only will people allow us to bring these facking amplifiers into these buildings and turn it on and make a huge racket, people will actually pay and come along and enjoy themselves. When we first started, people were constantly telling us to shaddap."

So has being in the band managed to get you any girls?

"We haven't done very well at all, mate. Freaks and weirdos come up and talk to us."

Some people say that The D4 are garage rock bandwagon-jumpers. What do you say?

"We're just playing the kind of music that really gets us off. You paint rock'n'roll in your own colours."

What will happen if you sign a big deal, make loads of money but then fall out?

"I don't know. Look at that guy from the Manic Street Preachers – he disappeared. I always wanted to fake my own death when I was younger and going through a morbid phase. I quite fancy living in South America for a bit. A tropical sort of environment, mangoes and chicks."

Party on.

Andy Capper

'Party' is out Monday on Infectious – hear it now on *NME.COM*. '6Twenty' is out now. The D4 are on tour – see *Gig Guide* for details

"We're just playing the kind of music that really gets us off" Jimmy Christmas

TURN ONS

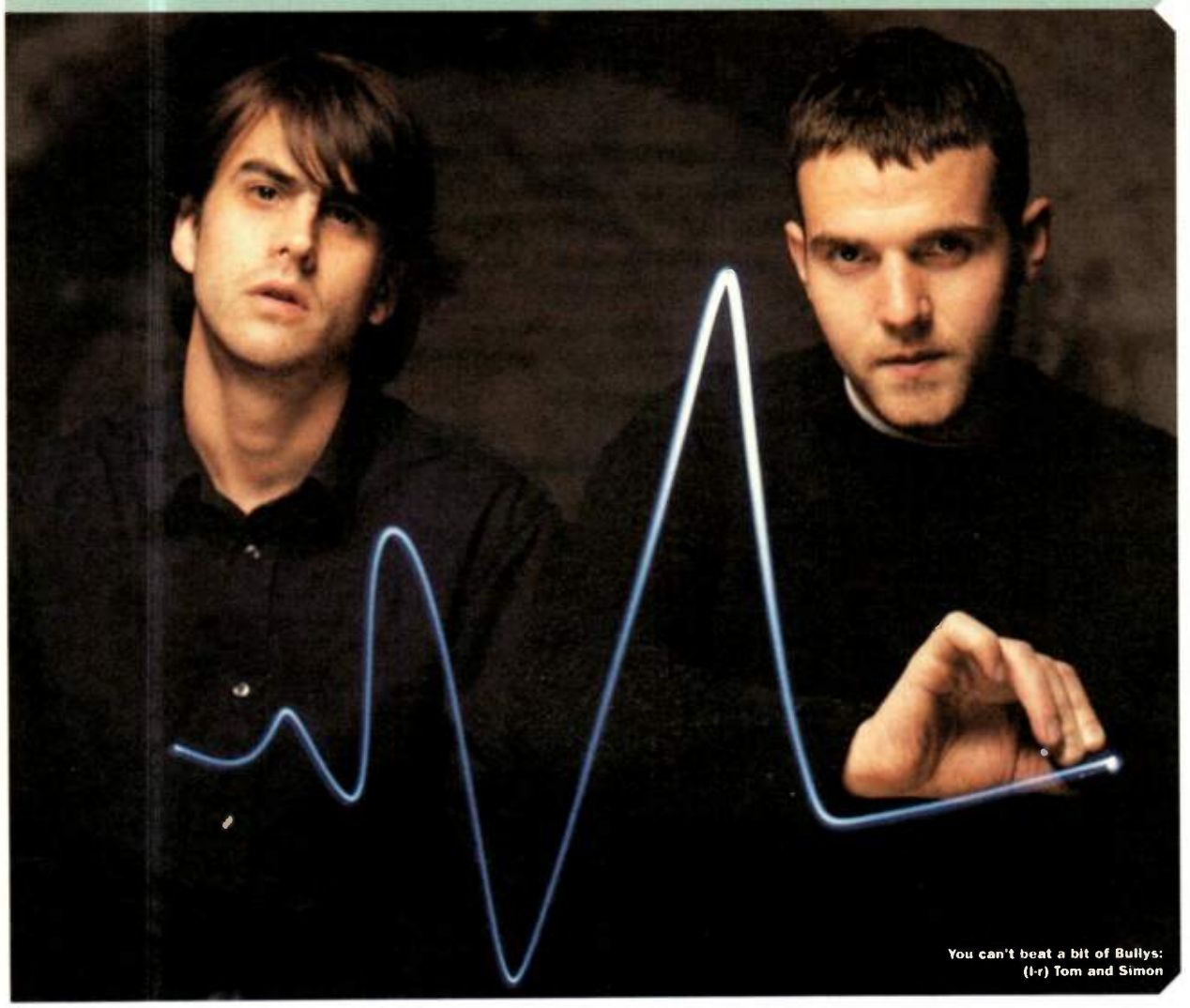
What's on the NME stereo

1 **Highly Evolved (LP)** The Vines (Chrysalis)
2 **Songs For The Deaf (LP)** Queens Of The Stone Age (Polydor)
3 **A Rush Of Blood To The Head (LP)** Coldplay (Parlophone)
4 **Pounding** Doves (Heavenly)
5 **Untitled (LP)** The Coral (Deltasonic)
6 **Never Done Nothing Like That Before** Supergrass (Parlophone)
7 **Boys (Co-Ed Remix)** Britney Spears (Jive)
8 **Addictive** Truth Hurts Feat Rakim (Aftermath)
9 **Skint And Minted (LP track)** The Libertines (Rough Trade)
10 **The Beginning Stages Of The Polyphonic Spree (LP)** The Polyphonic Spree (Good)

Cashing in: The Libertines at Number Nine

AUDIO BULLYS

Strong-arming tunes onto the dancefloor



You can't beat a bit of Bullys: (l-r) Tom and Simon

PHOTOGRAPHY: ANDY WILLSHER/JOE PLIMMER/ROGER SARGENT

Tom Dinsdale and Simon Franks, two west Londoners in their early 20s, hereafter known as Audio Bullys, might just be British clubland's saviours. You don't know it yet, and neither do they, given their aversion to analysing what they do. "It's whatever you want it to mean," Simon says of his memorable lyrical phrases. "You say it and you know it means something but you couldn't necessarily say exactly what." But if, after years of emotional under-investment, corporate clubbing is in crisis, Audio Bullys are just the injection of rough'n'ready energy we need.

Where most British dance music is all surface, no feeling, their debut 'Audio Bullys EP' is a dirty, hooky collision referencing chippy Brit youth movements from 2 Tone through early-'90s hardcore to speed garage. Over four tracks, Audio Bullys transfer the sound of young Britain, the raw chaos of the city, onto vinyl. It's the sound, as ABs put it, of 'Real Life'.

Tom and Simon met at school in Ham but only started working together a couple of years ago. Clubbing veterans, they love Armand Van Helden and Masters At Work, but also The Beatles. Tom, a former resident DJ at house night Milk'n'2 Sugars, used to splice together The Kinks and Leftfield in his sets. It's typical of ABs' eclectic but focused outlook.

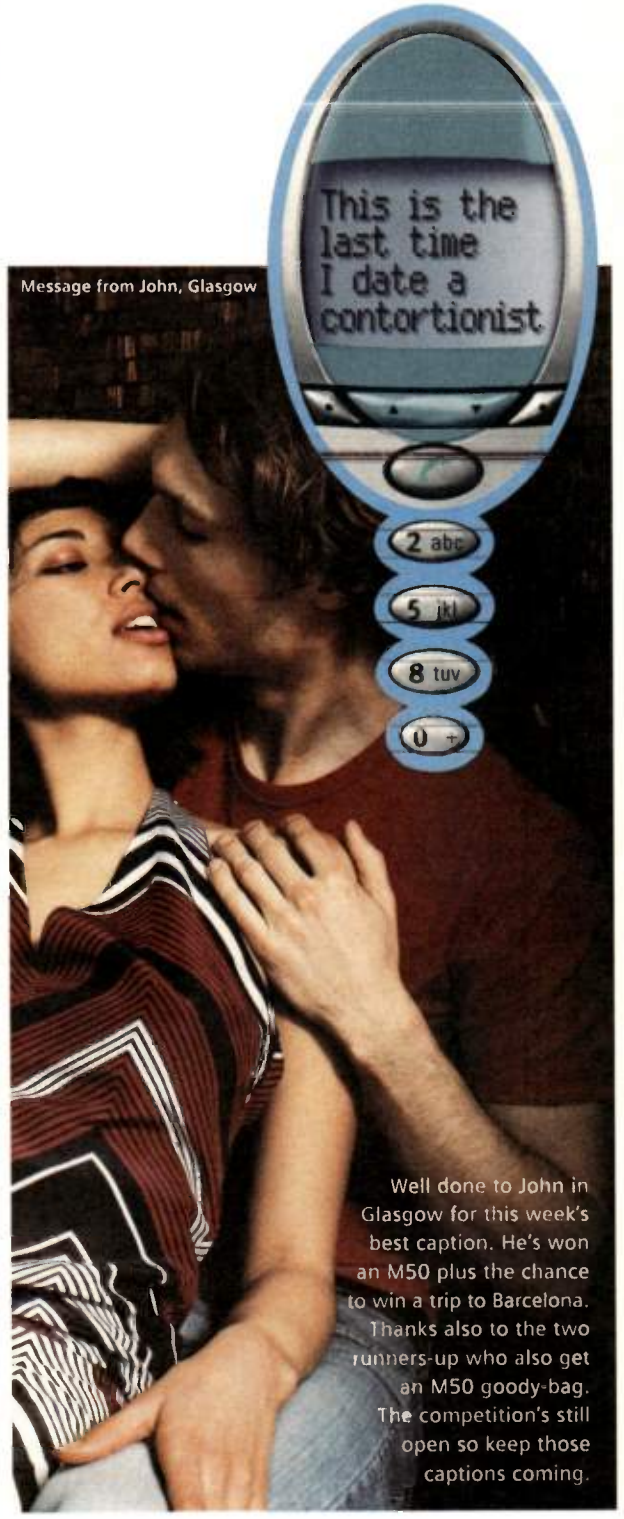
"We definitely," says Simon, "make *(tunes)* for dancefloors."

Big fans of Basement Jaxx's club night Rooty, ABs share the Jaxx's peppy punk-dance vibe. And given the talk of spliffs and Mike Tyson on their debut EP, people will inevitably make comparisons between ABs and the geezer-garage of that other Jaxx fan, Mike 'The Streets' Skinner. But ABs are keen to stake their own territory. "It's perfectly good stuff," says Simon, "but The Streets didn't really influence *(us)*. I've been writing lyrics for a long time, and I've done old tracks, years ago, with a similar sort of style."

What that style is, god alone knows. But you'd better ready yourself for something riotous. Audio Bullys rock.

Tony Naylor

'Audio Bullys EP' (Source) is out now – hear 'Real Life' now on *NME.COM*


Message from John, Glasgow
This is the last time I date a contortionist
2 abc
5 jkl
8 tuv
0 +
Well done to John in Glasgow for this week's best caption. He's won an M50 plus the chance to win a trip to Barcelona. Thanks also to the two runners-up who also get an M50 goody-bag. The competition's still open so keep those captions coming.

Runners up
"I just can't get my M50 outta my head."
Gary from Dartford

"Even when all hands are meaningfully occupied..."
Daniel from London

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Black shirt, red tie, white noise: (l-r) Troy, Joe, Alvin, Lance and Aaron

IN THE LINE OF FIRE

Text: John Robinson
Photography: Pat Pope

Forged from the grim wreckage of two LA punk bands, united against a common foe – The Strokes, and bonded by their black shirt, red tie uniform, make no mistake, The Icarus Line have come to rock

Clothes, it is said, can 'make the man'. But for The Icarus Line from Los Angeles, California, clothes have pulled out all the stops and helped to make an abhorrently noisy rock'n'roll band.

Because the young and well-spoken men we meet on Brighton beach prior to the start of their British tour have not yet fully become The Icarus Line. For that to happen, they – singer Joe Cardamone, drummer Troy Boy, bassist Lance Arnao, and guitarists Alvin DeGuzman and Aaron North – must take off their street clothes and put on their stage wear. Only with black shirts and red ties in place, will they find themselves truly ready to rock.

And do they ever rock. Their debut album 'Mono', released last year, is a bit of a bloodbath, recalling noisy luminaries like The Birthday Party, The Jesus Lizard and At The Drive-In. Live, there have been complaints and damaged property. For this, they say solemly, you can really only blame the uniform.

"The uniform helps to serve that coming together for 30 or 40 minutes a night," says Alvin. "That's what it's for..."

"Because when we're onstage," Aaron continues, "we want to fuck everybody up and blow them to the back of the room. Play right through them."

This is often where the trouble starts. Already unpopular among some in the LA music business (the band's website printed Fred Durst's mobile number, urging people to call it), at Texas' South By Southwest industry shindig in March, things got further out of hand.

"We were playing at the Hard Rock Café," explains Aaron, "and there were all these people in the balcony, these suits throwing ice on us, spitting at us and taunting us. The majority of shows we don't get paid because we break something, so I didn't think it would be a big deal if I tried to play *(deceased guitar legend and local hero)* Stevie Ray Vaughan's guitar, which was on display."

Apparently, it was.

"It wasn't like I smashed the case open and tried to break the guitar," Aaron continues. "I broke the case, big deal, then I tried to play it and they freaked. It wasn't real. It was an Epiphone. Do you think Stevie Ray Vaughan would have played an Epiphone? But I was plugging it in, and security rushed the stage. They didn't really know what to do."

On top of all this, the band also have an ongoing feud with The Strokes (who The Icarus Line *really* hate). Hostilities broke out when the Line painted the words 'sucking dicks' on the side of The Strokes' tourbus. In turn, The Strokes had them thrown off the bill of a gig they were meant to play together in New York. The Icarus Line responded by printing the address of The Strokes' rehearsal space on their website, ensuring that the place was constantly swamped with kids. The message here is clear: The Icarus Line are not a group to be messed with.

"When we're onstage, we want to fuck everybody up and blow them to the back of the room"
Aaron North

There is, of course, a lot more to it all than just shirts and ties. What The Icarus Line have in common – as well as a love for wailing guitar music – is a long, and on occasion tragic, shared history. The band met each other in high school in the early to mid-1990s, as punk rock began to commercially explode, where in various combinations, ("before we could even drive") they played in two not especially competent punk rock bands. Not being old or good enough to secure bookings in the traditional manner, they would arrange shows supporting established punk luminaries like The Descendents.

A couple of years later, this idyllic if shambolic existence changed irrevocably. In the space of one month, three close friends including Tim Lewis, the drummer in Joe's band, all died: one a suicide, one "sort of an accident" and Tim in a car crash. The bereaved parties from the two bands drifted together, anxious not just to carry on, but also to change course away from the slightly generic punk rock they'd previously been making.

"It changed our outlook on the band," says Aaron. "It wasn't so much doing it for fun. It was like every show could be our last. All these fucked-up people came together to forge ahead."

"It's morbid but amazing," concludes Alvin. "From death comes life."

It's with this urge to seize the moment and make it very loud indeed that The Icarus Line have continued. On a steady, if incident-filled, cycle of touring and instrument wrecking, they have developed a fearsome and uncomfortable sound, defined as much by what they hate as what they love. Knowing life to be too precious to waste on unworthy music, they have their enemies in their sights.

"We live in LA, which is basically ground zero for the music industry," says Aaron, "so we're probably privy to a bit more behind-the-scenes information of what happens in it. So maybe certain things disgust us a little more."

"We have a common hatred for popular music and popular punk rock music and everything that's supposedly 'edgy'," says Joe. "That fuels what we do. Even bands that aren't commercially successful. I could mention a couple of bands that are trying to push a persona of streetwise, tough kids..."

With a weary voice, Aaron declares what he thinks it is that sets The Icarus Line apart. There's the hard work, the touring, the initiative, certainly. But maybe it's all a lot simpler than that.

"Basically, we're not bullshitting anybody," he says.

"Well, maybe we are," says Joe, grinning. "But who gives a fuck?"

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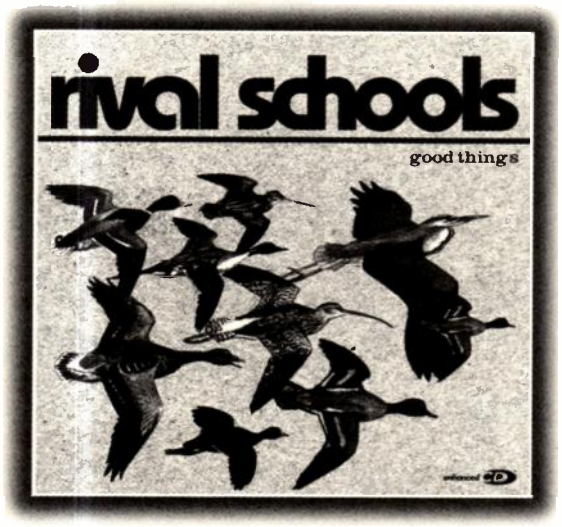


Rival Schools - Good Things
The NYC emo outfit return with new single Good Things. Taken from the massively acclaimed debut album, United By Fate, it is available on two limited edition CDs. CD1 is backed by the video plus live recordings of High Acetate and Undercovers On, while CD2 features the title track and live recordings of Used For Glue and Good Things.

Meet Rival Schools

Rival Schools will be signing copies of Good Things and United By Fate at HMV Oxford Circus, 150 Oxford Street, London on Tuesday 9th July from 5.30pm.

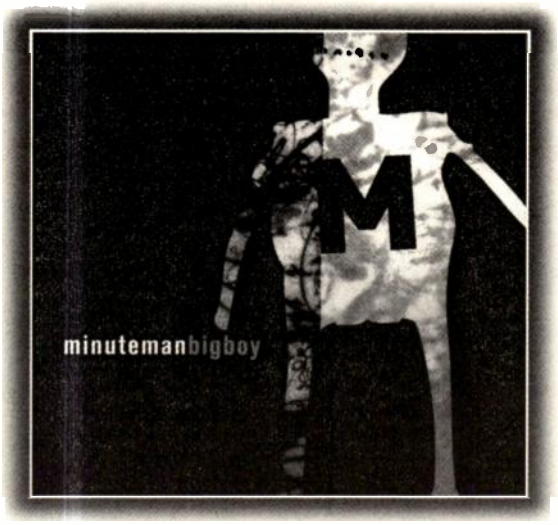
2xCD £2.99 Each

Released 8th July

The D4 - Party
Taken from their mighty debut album, 6Twenty, The D4 let rip with new single Party. Already a live favourite, this infectious, hard and fast garage tune is available on 7" and CD including the extra tracks, Outta Blues and North Shore Bitch on CD and Girl on the 7".
"Brutal garage-punk, The D4 are the best of the bunch." Kerrang!

CD £1.99 / 7" 99p

Released 8th July



Minuteman - Big Boy
Following the acclaimed limited releases, Gave You All The Blame and Words Fail Me Now, Minuteman unveil their first proper single, the epic Big Boy. Available on 2xCD and limited edition 7" featuring extra tracks Contender and Untitled 1 on CD1, Wake Up and Brick on CD2 and Contender on 7".
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THE STREETS
Burn it!

Geezer about town Mike Skinner unveils his Gladiator/garage crossover compilation

TEXT: IMRAN AHMED

1 JAMMER DUBS
Army

"I've decided to call my *Burn It!* 'Original Pirate Material'. Track 1: 'Turn The Page'. Track 2: 'Has It Come To This'. Track 3: 'Let's Push Things Forward' *(laughs)*. Nah, not really. This is a top Locked On release. I know the people who've licensed it but don't worry, it's nothing to do with me!"

2 MS JADE
Feel The Girl

"I weren't really into Timbaland *(the producer of this track)* until recently, I was always more of an *(Erick)* Sermon or Dr Dre man – well, before Dre started making pop records. Timbaland's a bit sloppy sometimes but the way he keeps flipping his style and doing different things is pretty inspiring."

3 SYMARIP
Skinhead Moonstomp

"My favourite ska record, not that I'm an expert or anything. There's a brilliant bit where about 40 people all start singing at the same time. It's pretty lairy."

4 BEENIE MAN
Badder Than Di Rest

"My neighbour wakes me up every morning with a bit of reggae dancehall madness on her stereo and she'll often stick this on. Gets me right out of bed, I tell you."

5 THE STREETS
Give Me My Lighter Back

"It's a B-side to *(new single)* 'Weak Become Heroes' that I've just finished. I get tired of my own music pretty quick but I'm still feeling this one. It's about someone who's pretty selfish and the track's more lairy than most of the stuff on the album."

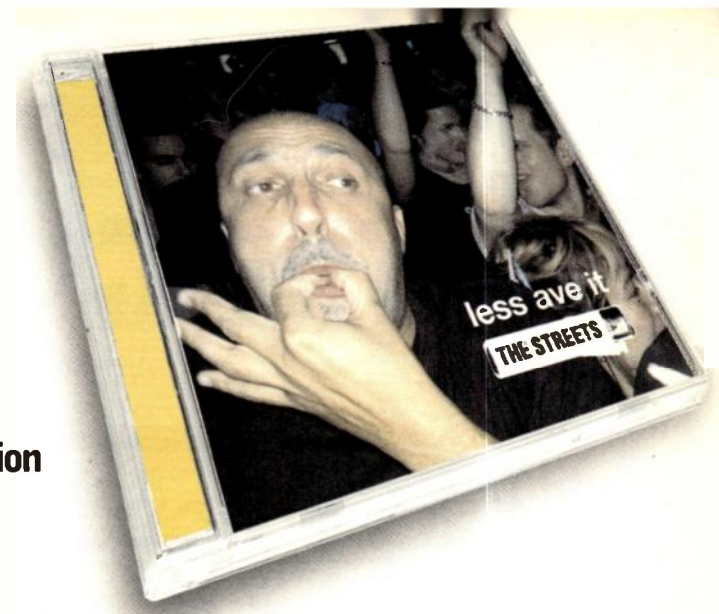
6 D.I BROCKIE & ED SOLO
Echobox

"This is a *a biiiiiiiiiiiiiiig* track. A Friday night, Fabric-style bit of drum'n'bass. Yeah, I've been known to dance to this – I can be a bit of a jiggy man, although people say I've got some strange dance manoeuvres."

7 COSMOS
Take Me With You

"The tune of the summer. Pete Tong's been playing this loads, but then again what does he know? He's keeps playing that tune by The Streets as well. He's a twat, that Streets geezer.
Where's he from anyway? He sounds like a Mockney fucking twat to me. That's one I don't like. But 'Take Me With You' is a tune."

Streets ahead: (left) Ms Jade and Beenie Man



8 JOHN CONLEE
Miss Emily's Picture

"He's walking around his house talking about a photo of his dead missus. At no point does he say 'I'm really missing her', but you still really feel his pain. If you can get over the cheesy-country-and-western-crooner-slide-guitar-business, it's a good song."

9 HANS ZIMMER & LISA GERRARD
Now We Are Free

"It's from the final scene of *Gladiator* when Russell Crowe dies. This song and that final scene is where I got the inspiration for *(album opener)* 'Turn The Page'. I think you can kinda hear the spirit of *Gladiator* in it – underneath me chatting stoned bollocks."

10 DIZZY RASCAL
I Love You

"True lairyness. Dizzy Rascal is only 17 and a member of Roll Deep Crew. I think if there's a future of garage it's him. He's the real deal."

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What was the name of The Charlatans' debut album?

Easy, eh? Usual rules apply and the closing date is Friday, July 5. See you down the front... there's not enough room for a 'back'. And if you want to find out more about the Carling Homecoming shows, check out *www.carlinglive.com*.

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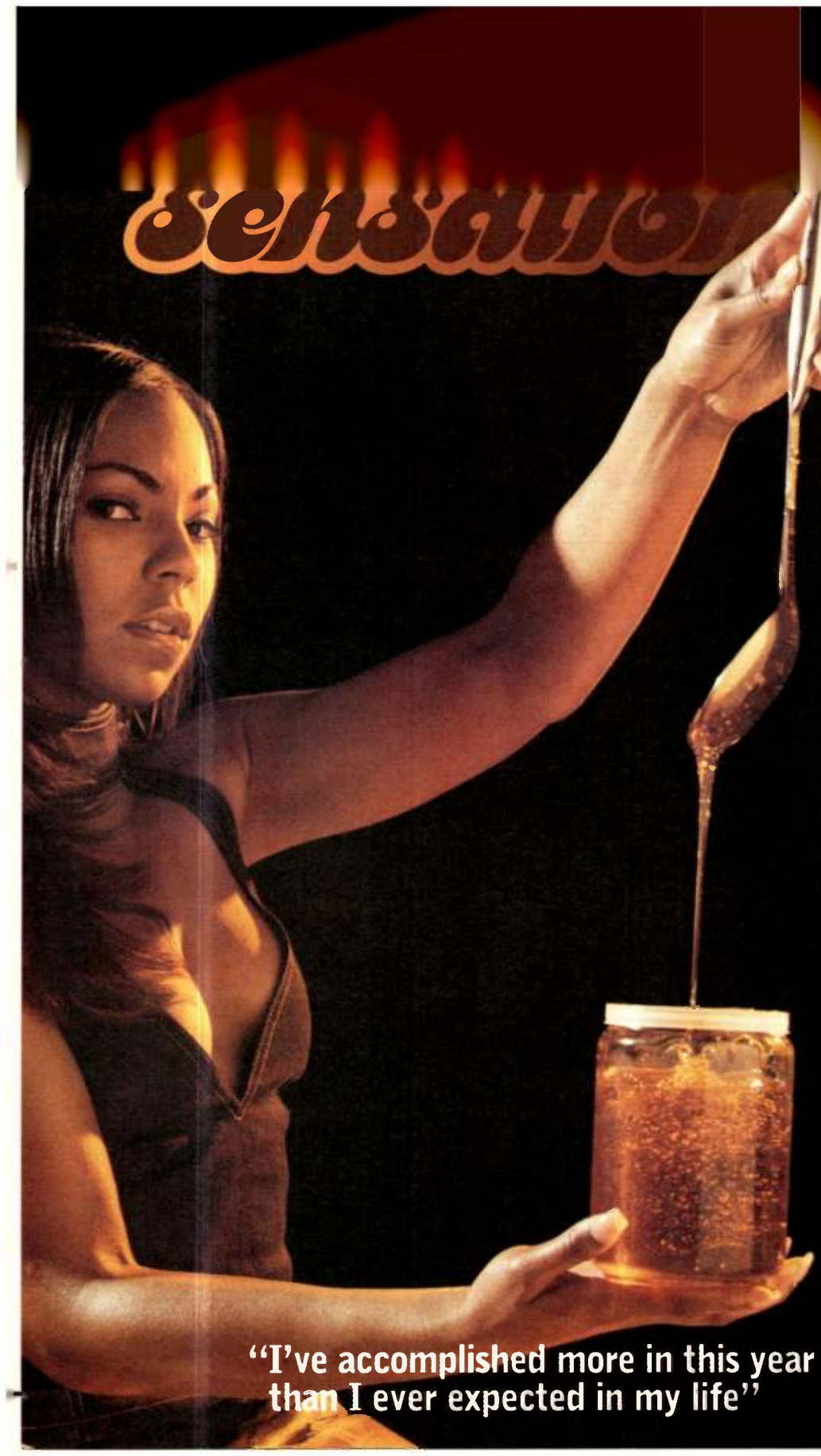

"I've accomplished more in this year than I ever expected in my life"

Since adding her honeyed tones to hits by Ja Rule, Fat Joe and Big Pun, Ashanti has become a one-woman R&B phenomenon

Text: Peter Robinson Photography: Hamish Brown

"K," begins Ashanti Douglas, shivering with cold in a breezy east London studio as she attempts to bring a doddery old radiator to life. "I need to tell you this story."

We'll cut to the chase: at 21, Ashanti has a string of hits, collaborations and writing credits. In Britain she's a chart star – she was 'Always On Time' for Ja Rule, helped Fat Joe out on 'What's Luv?', guested on Big Pun's 'How We Roll', co-wrote J.Lo's 'Ain't It Funny' remix and is about to release her first solo single, 'Foolish', which has already charted on import sales alone and debuted in the radio airplay chart at Number Six.

In the States, the story's even bigger. On April 20 she broke records when she was involved with Numbers One, Two and Three on the *Billboard* Hot 100. 'Foolish' spent ten weeks at Number One and her self-penned debut album ('Ashanti', which has already gone Top 20 over here) sold half a million in its first week. You can see why Ashanti's label, Irv Gotti's Def Jam offshoot Murder Inc, refer to her as their princess.

If Ashanti appears to be the world's luckiest session singer, then appearances are deceptive. Her path to success began 16 years ago in a delightful-sounding troupe, The Sunbeams – the choir at her local church in the Long Island suburb of Glen Cove. Under her showbiz parents' guidance, she began dancing at venues like New York's prestigious Carnegie Hall and at local talent shows, where she'd belt her way through Mary J Blige and Faith Evans songs and kick the competition's ass.

Before long she landed a contract with Jive Records. "I was 14," she recalls, "and they were poppish, which wasn't what I wanted do to with my career." Jive ended up with Britney Spears and Ashanti cleared off. At 17, she signed to Epic. "We moved to Atlanta for that one, but internally the label was failing. They had a couple of acts you'll never have heard of – and I was going, 'I don't wanna go down *that* path!'. Once you get introduced to the world and it fails, that's it – it's all first impressions. *(Laughs)* So we had to divvy that up, move me back home and start it all over again!" Shame for Ashanti – even bigger shame for Epic. She could have bankrolled Jacko's album.

What happened next is a bit more complicated, so we'll leave it to Ashanti to fill in the gap.

"My co-manager, Linda Burke, introduced me to a guy called Mario Baeza. He has a label, so I signed to his label. He said, 'We can get a meeting between you and Irv Gotti and see if we can get you something uptempo for your album.' At first Irv was like, 'Uhhh, I don't *do* R&B. This is Murder Inc, a hip-hop label'. But the *chemistry* was cool. He said, 'OK, we'll see what happens, as a favour to Mario.' And it progressed from there."

What do you reckon those other labels think now?

"*(Guffaws)* Well! They just *lost one*! What a BUM-BUM! *(Guffaws again, then suddenly stops.)* I'm happy, my family's happy. It took a long time to get here. I didn't go to college. I deferred even though I was accepted and my family were like, 'Look, you gotta do somethin'!'. And I did!"

Like most singer-songwriters expressing themselves through their music, Ashanti doesn't feel compelled to let rip with anecdotes or sparkling repartee – the music sells on its own merits, though of course she's bright enough to know that Murder Inc would hardly refer to a 25-stone minger as their princess, still less make her a romantic foil to Ja Rule.

"It's fresh, it's new, it's good," is how she views her output. Warming to the theme, she continues. "It's HITS! It's GOOD MUSIC! And you can't get enough of good music!"

Ashanti is amusingly blunt about what happens next – "We're going to milk this album" – and Britney should watch her back. As well as nicking her fans (Ashanti websites are awash with disenfranchised fans called things like iluvbritney), Ashanti's got a younger sister who, like Britney's, is about to launch her own career; like Britney, she's written a book (*Foolish/Unfoolish: Reflections On Love* is published this autumn); like Britney, she's got a role as herself in *Sabrina The Teenage Witch*. What must most grate with Spears, however, is the fact that having committed career suicide in her quest for that holy grail of pop, the More Mature Audience, an artist only 14 months her senior has already cracked the market, claimed it as her own, and cornered the pop market to boot.

"It's been a *long* journey," Ashanti shrugs. "And if the success don't come as big next time, well, I've accomplished more in this year than I ever expected to in my life. I'm set. I'm 21 now, and when I'm 30, I'll still be writing, I'll still be loving music. I'm *never* gonna lose touch with music."

And you can't imagine Britney saying that.

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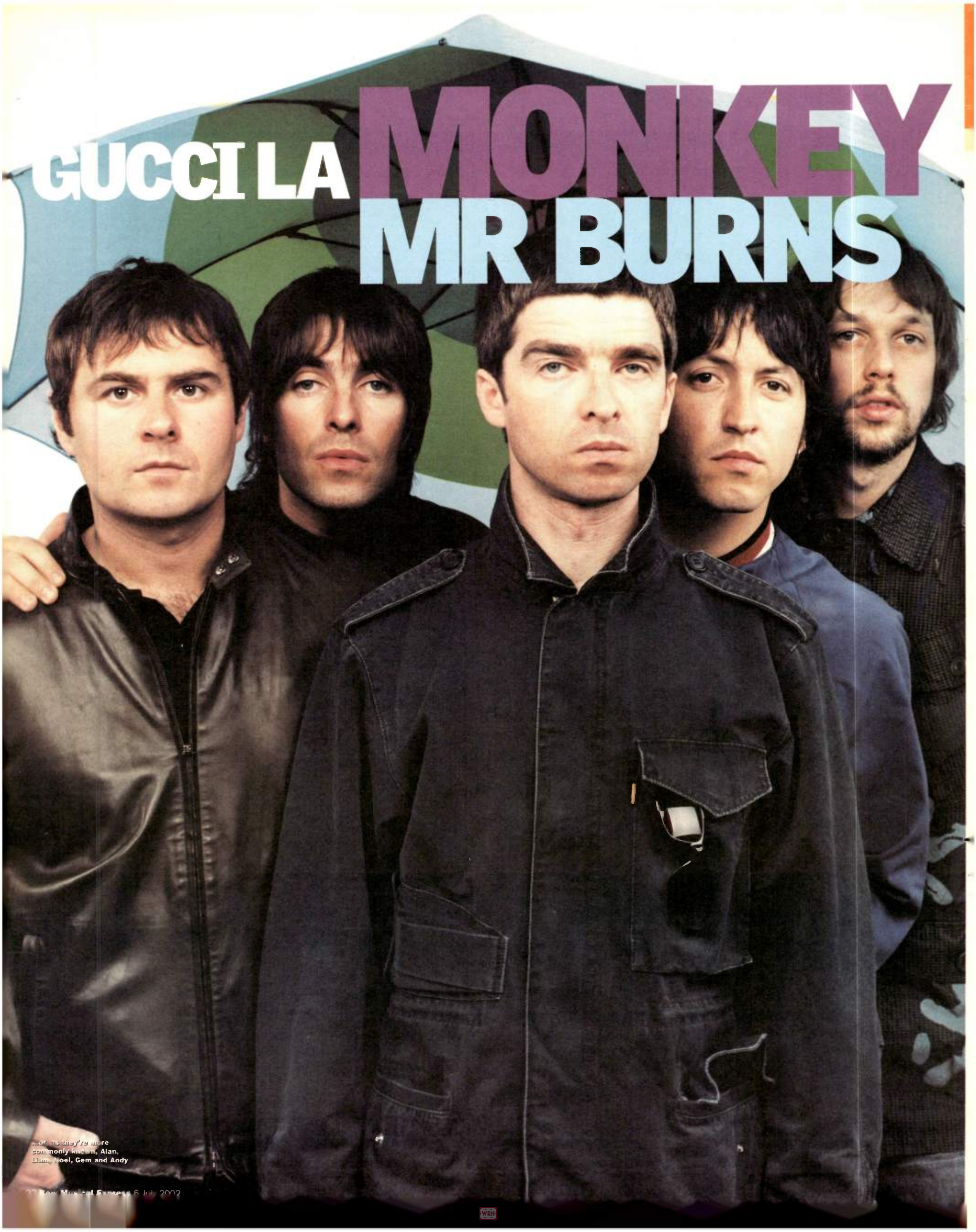

...of as they're more commonly known, Alan, Liam, Noel, Gem and Andy

...Musical Express 6 July 2002

BOY SCOOBY DOO THE TRAIN DRIVER

Text: Johnny Davis Photography: Tom Sheehan

On the eve of their Finsbury Park gigs, *NME* questions the artists usually known as Oasis

***NME*: What's the best thing about being in Oasis right now?**
Gem: "Having an itinerary in front of me and it looks like a massive school trip. Yes, we all sit at the back of the bus still. It's great fun."

Noel: "It's good to be going on a world tour. The last tour, no-one knew what was going to happen afterwards. There was all this thing when we were going to split up and Bonehead and Guigs left and there was a bit of a backlash. It felt like hard work. This time round it all seems to have turned round for us. Plus, Liam ain't drinking so much, which helps."

Alan: "I get to play drums with my four best mates and get to play the best music in the UK. We're having it large."

Liam: "The best thing is the exact same as what it's always been like, it's fooking... we're the greatest band. Are we having more fun now? I have fun all the time, me, like. I think it's good for England and music and everything in general when Oasis have a new record out."

Andy: "The free clothes are quite good. These trainers *(points at foul pair of box-fresh gold Adidas).* I got these this morning. Just arrived at the office."

What's the worst thing about being in Oasis right now?
Liam: "There's no bad thing about it. There's days you think, 'Oh, I can't be fooking arsed today.' But that's nothing to do with Oasis. That's life in general, innit? Youknowworrimean?"

Alan: "Sometimes I get a bit fed up on tour. But, you know, the good sides definitely rule out the bad sides. We keep it real but make sure the music's done. Make sure that the fans get what they want to hear. But, above all, we're having fun."

Noel: "Fooking rehearsing with fooking Monkey Boy the singer and fooking Gucci La the drummer. Fooking, *'(Librarian's voice)* Oh, can you turn the fucking guitars down, I can't hear me fucking paradiddles on 'Supersonic'.' That's annoying me at the minute. It's got to sound like the fooking Sex Pistols or there's no point me turning up."

Andy: "I got food poisoning in Venezuela and ended up having to be in bed for 72 hours. Couldn't eat, couldn't drink. The doctor came out and gave me three litres of saline solution. I got to the gig and explained to the guys what had happened and Noel was like, 'Why the fuck didn't you get a photographer down there?' You know, 'You're always going on about Keith Richards.' So that's my biggest regret. Not getting a photo of me with a drip. That is rock'n'roll, isn't it?"

Gem: "There's fucking nothing shit about it. Apart from the minibar bill."

What's your favourite tune on the new album?
Andy: "'Songbird'. Great words, great tune, great singing. And I'm not even on it."

Gem: "This week it's 'Born On A Different Cloud'. It used to be 'Stop Crying Your Heart Out'."

Noel: "That one's going to be the new fooking 'Wonderwall'. That's going to be such a big fooking song and every time we play it live I'll think, 'We're not going to get it fookin' right'. It's gonna be too fast or too slow. That's why I stopped playing 'Wonderwall'. It was always shit for me."

Alan: "'Stop Crying Your Heart Out'. It's just one of those songs that's got something for everyone. You can sort of relate it to anything that you want it to, really. Be it a girlfriend, be it a dog..."

Liam: "'Stop Crying Yer 'Eart Out'. But I have lots of favourites. One of my ones *(ie written by Liam)* is favourite, 'Born On A Different Cloud'. That's because it's a fucking cool song."

If you could send one Oasis song into space for posterity, which one would it be?
Noel: "'Live Forever'. That was the one that convinced all of the people outside of the music press that we were going to take it out of the pages of *NME* and it was going to go big time. Or 'Cigarettes & Alcohol' 'cos that sums up the '90s for me."

Gem: "'Live Forever'. When I first heard the demo I went, 'That just shows you how easy it is!'"

Liam: "'Live Forever'. It sums up Oasis. Spot on. Good tune. It's us, man. Completely."

Andy: "'Live Forever'."

Alan: "I dunno. For me it should be a big anthem. Or a love song or whatever. So people realise what we were about. 'Champagne Supernova'?"

Describe each other in three words.
Andy: "Noel: the fucking boss. Liam: my good mate. Gem: my other mate. Alan: Cockney wide boy. Me: good bass player."

Gem: "Noel: not loud enough. Andy B: ain't seen me. Alan White: whippersnapping braces snapper. Liam: the big kid."

Noel: "Liam: Monkey Boy. Alan White: Gucci La. Andy Bell: the train driver. Gem: Scooby Doo. And Mr Burns for me."

Alan: "What, all of them together? Oh, each one. I'll have to think about that one. Come back to that one next week."

Liam: "Alan White... Oh, I can't do it. I can't be arsed."

Who's the best-dressed person in the history of pop?
Noel "Paul Weller. Or Johnny Rotten at the Winterland *(the Sex Pistols' final gig in San Francisco).* There was a point from '68 to '69 when everybody looked good. Steve Marriott looked great. Jagger and Richards looked amazing. George was the best-looking Beatle, I thought. The only guy that pulled off the 'tache properly. They were all good from the late-'60s to the mid-'70s when they started to get into coke... everyone looked stupid then. Fur coats and fooking huge sunglasses. I don't fucking do hats, man. Masks? Yes. Walrus outfits? Yes. Upside-down buckets of KFC? Yes. Hats? Nah, stupid."

Gem: "McCartney, probably. Or The Beatles as an entity. I feel like repeating the Weller thing again. But then there's The Style Council scenario..."

Noel: "No, no, no, no. Can I just rewind on that? Can we take The Style Council out of it? That picture of him in the forest with the spear *(semi-legendary photograph of Weller half-naked, covered in paint and pretending to hunt a wild animal)*... I don't care how much acid he was taking then. That's fucking out of order."

Andy: "Brian Jones. He even looked good fat. And I would say Ian Brown probably comes in pretty close afterwards."

Liam: "It's gotta be George Harrison. Nah, not '70s beard era. Before that. Late-'60s. Yeah, man. Steve Marriott, yup. Brian Jones, he's cool. George Harrison's the one, though."

Alan: "For me, I'd go for someone like Stephen Marriott."

Who's the worst-dressed person in the history of pop?
Andy: "Anyone who uses... I was going to say, anyone who uses a stylist. And there's a stylist standing over there *(points out Oasis' stylist).* No. Anyone that looks like they use a stylist. Anyone who gets dressed by someone else, basically."

Noel: "Definitely the fooking spear-chucker in The Style Council's forest. That knobhead out of Placebo – he looks like a bit of a c—— most of the time. Then there's the 'I'm Too Cool For School' new punk bands..."

Liam: "...any of these c——s that are in punk bands. Scruffy little c——s. You pick one. The White Stripes? Fooking rubbish. School ties? At the fooking age of 24? Fooking hell. I grew out of that stuff when I left school. Would you catch me in a blazer and tie? I don't think so."

Gem "*(Inspiration strikes)* Brian May looks the worst!"

Noel: "He's kept it up, though. He's a tenacious character. Thirty years looking like a c——. There's got to be some sort of fooking award for that, man. The Beta Band look stupid. 'You have to go to the gig dressed as a Mexican.' Who's gonna do that?"

Gem: "People in Mexico?"

What's your favourite moment from *The Osbournes*?
Noel: "The bit where his son is going out to some gig and Ozzy finds that he's got a knife on him. And Ozzy's going, *'(Very passable Ozzy impression)* Naah, naah, naah. Don't fook with knives, man. You're not taking this knife to the gig.' And his son's going, 'Why fucking not, man?' And he's going, 'Fooking knives!' So he gives him the knife and his son slams the door and goes off in a huff and Ozzy is looking round the house for where he can hide the knife and he picks up a banana in the fruitbowl and hides it under there. He's not going to look in the fruitbowl. The son of the fooking Prince Of Darkness is not going to look there!"

Alan: "Someone was telling me about it... he got cable TV installed. But he could only get the Weather Channel. And the only weather he could get was the weather in Afghanistan. Really funny."

Andy: "I'm dying to see it. We were just in America and going through the magazine stands. Everyone's got *The Osbournes* all over the place."

Liam: "How come everyone thinks he's great? He's a bit of a fooking mong, if you ask me. He's just a fooking cabbage, innit? And everyone's laughing at it and going, 'Have you seen *The Osbournes*?' Cabbage. I'd have a bit more respect for meself at that age, I think."

Ozzy used to hang a dwarf onstage when he performed. Who would you like to hang?
Gem: "I don't think anyone really gets me goat that much."

Andy: "Me too. I'm a peaceful chap."

Alan: "Nah, there's no-one I want to hang."

Noel: "Well, I'd have to set aside a couple of hours for a proper hanging. I'd have to do it in alphabetical order. Who do I dislike the most? I wish you'd asked me this last night. I'd have drawn up a proper, definitive list. I'd rather have a machine gun and spray about 30 or 40 people at a time. Maybe you just get a load of people in a cage and just fooking shoot them. Damon Albarn. I wouldn't mind using him as a punchbag for half an hour during a gig."

Liam: "I'd like to fooking hang Robbie Williams onstage. Literally hang the c——. What's he done to me this time? Nothing. He's just somebody I'd like to hang. He hasn't done anything. *(Big grin)* We're great mates."

"He's just a fookin' cabbage. I'd have a bit more respect for meself at that age, I think"
Liam on Ozzy Osbourne

"Thirty years looking like a c——. There's got to be some sort of fooking award for that, man" Noel on Brian May

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THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

THE EVOLUTION STARTS HERE

TROUBLED AUSTRALIANS WEIGH IN WITH CLASSIC STONED ROCK DEBUT

THE VINES
Highly Evolved
(HEAVENLY)

What we know: Craig Nicholls is addicted to grass and fast food, has a larynx you could pebble-dash the drive with and, in the right light, could pass for a young Liz Hurley. From his interviews and whirling Tasmanian devil live displays, it appears that he is a fiercely reclusive man barely on nodding terms with reality, proven by both his alien demeanour and professed love for Swervedriver. You suspect his tenure in the Aussie equivalent of the *Big Brother* household would be fleeting.

All well and good. Yet none of these things prepare you for the sheer quality of songwriting this wafer-thin, Sydney-born LA resident exhibits on 'Highly Evolved'. Seriously. If you're already halfway to the record shop, tempted by the 95-second assault of 'Highly Evolved' and the contagious, dystopic thrash of 'Get Free', strap yourself in, because on The Vines' spine-tingling debut 24-year-old Nicholls also tackles blissed-out West Coast balladry ('Autumn Shade'), throbbing bubblegum pop ('In The Jungle') and even flagrant Stooges-y psycho-delia ('1969').

In doing so, as debut album law dictates, he sings about the warmth of the sun on his face, how conventional society, like, sucks, and what a bummer relationships with girls can be. You wouldn't let your best friend go on like he does in 'Get Free' (*"She doesn't love me/She doesn't love me/Why should anyone?"*) but then, he wouldn't be screaming it over the greatest, dumbest riff since Supergrass' 'Lose It' – a big influence – would he? And when The Vines do finally flunk out, ten tracks in, on the jokey ska-tastic 'Factory', they at least do it in style. Hey, even 'Is This It' had 'Barely Legal' on it, right?

Which is the other thing. Fun as the current garage band revival is, 'Highly Evolved' makes it look at best inconsequential, and at worst foolhardy. It's that sort of album. The Vines may resemble a sunburned Kinks but on 'Highly Evolved' they also sound as deranged as a youthful Nirvana, as loopy as Beck did on 'Loser', and as thoroughly pissed off as The Who did the first time Pete Townshend caught his reflection in a rehearsal room mirror. No wonder it took three drummers to get all those Keith Moon drum fills right. They're a shaggy-haired, surf's-up pop band and painfully vulnerable all at the same time.

When Craig drawls, *"I'm tired of feeling sick and useless"* on the desolate 'Country Yard', you genuinely wonder how you're gonna talk him down from the grungy window ledge with all these melodies lodged in your head. Yet, a mere three tracks later, in the wonderful narcoleptic nursery rhyme 'Mary Jane' he sounds as carefree as that other great sun-worshipping stoner Evan Dando.

If you like your groups to come with intense moodswings, 43 minutes couldn't pass any quicker.

Arty and hummable, gloomy but not scared of long, lazy afternoons in the sun, 'Highly Evolved' is the sort of shiver-down-the-spine debut that gets you thinking that if The Strokes were the John The Baptists of rock then just maybe...

No pressure, mind.

Jason Fox **9**

PHOTOGRAPHY: ANDY WILLSHER

CURRENT LISTENING: THE VINES

Muse 'Hullabaloo'
(MUSHROOM)

Craig Nicholls: "I think Muse are *incredible*. They could be the best band *ever*. The guitar work is unbelievable, the piano's unbelievable, the passionate vocals are great, the songs are good, I think, they have interesting arrangements. Matt Bellamy's a genius. We're the same age – 24 – so maybe he's someone I could relate to."

TENACIOUS D
Tenacious D
(EPIC)

Comics' 'hilarious' rock LP

An actor with the most unlikeable face in modern cinema, Jack Black has made a rich niche for himself playing 'unpleasant fat man', a role he's now taking onto record with his partner Kyle, as Tenacious D. If the name sounds like an old-school rapper, interestingly, the record doesn't.

This is a comedy LP, which you can tell by the fact that there are songs containing references to anal sex, pot and ejaculation. Titles include 'Cock Pushups' and 'Hard Fucking'. Beyond that, you're on your own, your reviewer being so doubled up with mirth as to be beyond reliable critique.

John Robinson **0**

FLY
Put The Needle Down And Fly (ELEFANT)

Ex-Felt members' nostalgic trip

Modern technology is no longer glamorous. Mobile phones, the internet – it's all about as mysterious as a washing machine. It takes three former members of '80s legends Felt (including Primal Scream's Martin Duffy) to revisit the kind of retro-futurism where jet travel and autobahns were the stuff of wild possibility.

With titles helpfully provided by their former Felt leader, the eternally enigmatic Lawrence, 'Put The Needle Down And Fly' is chrome-silver Eurotronica, evoking household robots, Kraftwerk and synthesizers the size of a family car. Tracks like 'Skislope' are unfortunately reminiscent of the theme music to *Going For Gold*, but when they hit their stride through the neon lights, Fly sound as much now as then.

Victoria Segal **7**

ALBUMS

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IDLEWILD
The Remote Part
(PARLOPHONE)

Scottish friction, Scottish fiction. Two years since '100 Broken Windows' sank Indieland under tidal waves of riotous apathy, Idlewild's fourth album sticks one up the cynics who expected another muddy *Attack Of The Drones*. 'The Remote Part' is a bold, bright, broken and bitter beast that sees the spanking new Top Ten-shagging 'Wild burst out of their student-sheep's clothing and rip the throat out of Coldplay. It's Indie's Revenge, it's every ounce of Idlewild's potential fulfilled at once.

The widespread REM comparisons thrust on Idlewild of late go beyond the cosmetic. Sure there's enough mandolins on 'Tell Me Ten Words' to make POD lose their religion and 'Century After Century' is so REM it practically assaults a stewardess with a Yop. But it's the giddy spirit of 'Document' that Idlewild really mirror here; the point where a charmingly ramshackle alterna-rock band brush off a layer of grit and set the controls for the hearts of the cashtills.

"Everything's changed since yesterday" – sung by Roddy Woomble from underneath a scrum of symphony orchestras on 'You Held The World In Your Arms' – is 'The Remote Part''s fanfare and summary. The chest-beating Roddy of 'Actually It's Darkness' has shrivelled into insecurity – he's all identity crises ('(I Am) What I Am Not'; 'I Never Wanted') and being terrified of girls (the Credible Crowded House of 'Live In A Hiding Place'). His band, on the other hand, have grown savage new teeth.

'(I Am) What I Am Not' and 'Out Of Routine' barrel tunefully along with sparkle-eyed violence, while the blast-off chorus to 'Stay The Same' is best listened to while jumping off Niagara Falls strapped to a barrel of Semtex. And then – of course – there's 'American English', where Idlewild turn into waistcoat'n'mullet era U2 and start using Ayers Rock as a bongo. Awesome.

'The Remote Part' closes with Scot poet Edwin Morgan reciting a specially composed work, 'Scottish Fiction', driving the album not just onto every Album Of The Year list but damn near to being yer actual 'art'. Oasis may be pitching for a podium in the Natural History Museum, they're clearing space for Idlewild in the Tate Modern.

Mark Beaumont **9**

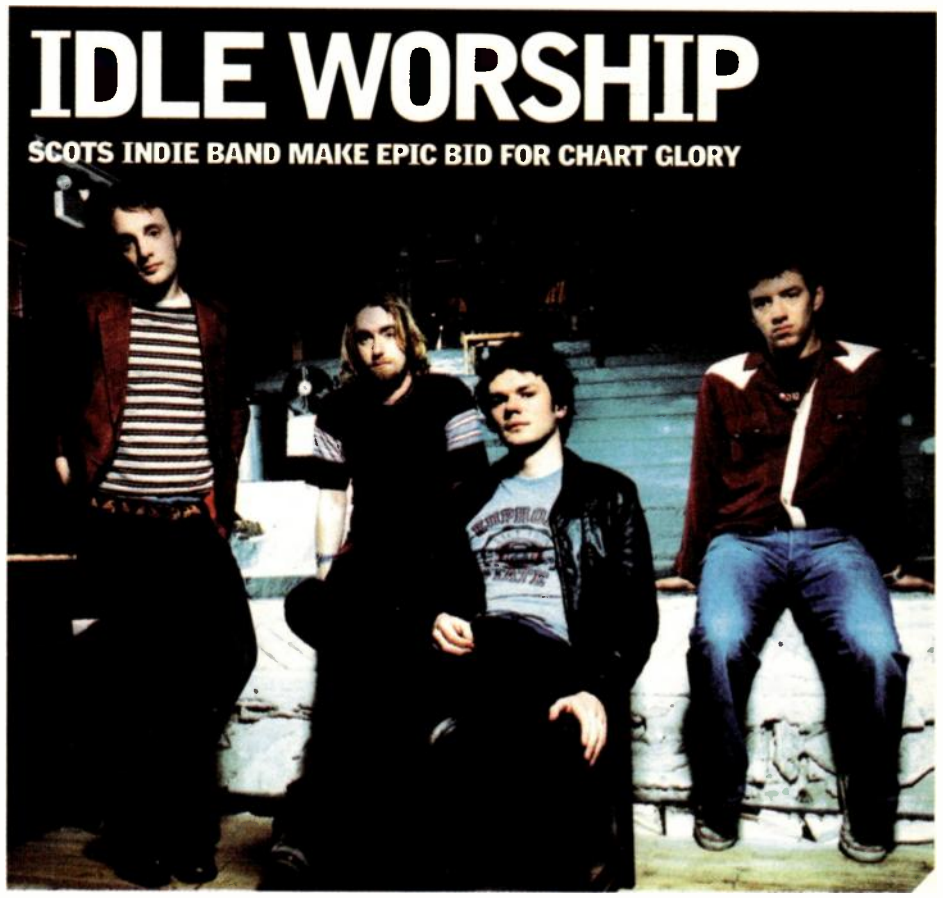
CURRENT LISTENING: IDLEWILD

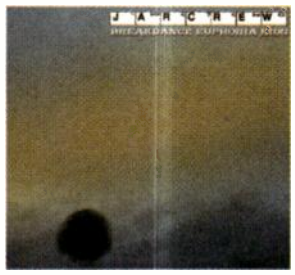
Fleetwood Mac 'Rumours' (REPRISE)
"A stadium **rock album of sexual tension and** masterful **writing.**"

Fugazi 'The Argument'
(DISCHORD)
"They are the world's most **interesting rock band. They combine subtlety and** power **in equal measure.**"

Patti Smith 'Easter'
(ARISTA)
"**Anthems** of **poetry. And it has a great cover!**"

IDLE WORSHIP
SCOTS INDIE BAND MAKE EPIC BID FOR CHART GLORY





JARCREW
Breakdance Euphoria Kids
(COMPLETE CONTROL)

Welsh electro-hardcore trailblazers

They might be contemporaries of Lostprophets, but Ammanford six-piece Jarcrew look far beyond the immediate concerns of the sweaty moshpit. Dressed in a shirt-tie ensemble in homage to Kraftwerk and The Icarus Line, this band make split loyalties sound like a genuine 'Eureka!' moment. At their best – 'Komputer', 'Box Car Trend' – they rock out like a cosmic Hundred Reasons, with shrill guitar discord and hardcore drumming sliding into hypnotic drones and cruising synthplay.

Forays into croaky Delta blues and proggy electronic lulls show a slightly irksome indulgence. Presumably they just needed to get it all out of their system. Because if they haven't quite captured the manic intensity of the Jarcrew live show on record here, it's only a matter of time before they do.

Louis Pattison **6**

VARIOUS
All Tomorrow's Parties 2.0
(ATP)

Shellac and chums party on

Premium-grade post-rock, all-night lager, fine sea air and Kim Deal collapsing nearby: these are the things that make All Tomorrow's Parties the festival of choice for covertly rowdy graduates with beards. Three months after the last excellent shindig at Camber Sands, here's a souvenir, with 11 tracks from the weekend's cheerily obstreperous stars.

As a means of recapturing that unsteady magic, 'ATP 2.0' doesn't quite work. But for anyone intrigued by shouting men with glasses, intricate quasi-classical work-outs, brittle singer-songwriting and – of course – New Zealand space-rock, it's a treat. No duff tracks, weird reggae from Bonnie Prince Billy, marvellous alt.folk from Nina Nastasia and some highly original uses for a cello. And if you're still craving garage rock, well, there's always The Fall.

John Mulvey **7**

MUSIQ
Juslisen
(DEF SOUL)

Amorous soulman's mature new look

The Philadelphian formerly known as Musiq Soulchild has jettisoned the 'soulchild' part of his name, and then steadfastly refused to let go – of his literal soul, and of a penchant for deep, melodic soul. As he serenades himself and, of course, women, through the benefit of multi-tracking technology, he builds striking bridges between old African-American 'loverman' musical traditions and future hip-hop.

Maybe a less complicated way to look at 'Juslisen' would be to suggest this gifted vocalist emotes about adult concerns over hip-hop beats, but that's to under-estimate the warm and heavy basslines, twinkly keyboard ornamentation, and subtle but noticeable variations on the beat side. When all's said and done, he just gets right under your skin.

Dele Fadele **6**

THE BLOOD BROTHERS
March On Electric Children
(THREE.ONE.G)

Yank screamo weirditude

The latest band to be plucked from the US hardcore underworld by grasping nu-metal superproducer Ross Robinson, The Blood Brothers have nothing to do with the long-running West End musical. Nope, instead this quartet trade in choppy time-signatures, glitchcore drum patterns and raspily screamed songs about robots, generally making a racket like At The Drive-In with bees in their shoes.

Indeed, 'March On Electric Children' is – gulp! – a concept album. Not that you'd notice exactly, because most of the lyrics are indecipherable under the weight of a) their own art-savant ludicrousness and b) the heavyweight guitar scree. Plus, closer 'American Vultures' sounds almost like a lo-fi punker Brecht and Weill. Utterly deranged. But deeply, deeply compelling.

Pat Long **7**

STARECASE
Firstfloor
(HOPE RECORDINGS)

Superior West Country breakbeat-pop

When progressive house is good, it's mind-blowing. When it's bad, it's pompous, ponderous toss. Mainstays of Bristol's prog scene, Starecase's Paul Crossman and Al Watson know this better than most. Consequently, 'Firstfloor' features almost no aimless noodling and plenty of sumptuous, modernist prog-pop.

Much of 'Firstfloor' was, apparently, inspired by the duo returning to the music of their youth, Joy Division and Bauhaus. But, beyond rocky first single 'Bitter Little Pill', this influence is stylistic, rather than structural. Starecase fall somewhere between New Order and The Orb, mixing pithy epic/ambient instrumentals with vocal tunes that offset moody breakbeats with memorable vocal melodies. And if it's not rocket science? Well, good.

Tony Naylor **7**

SEAGULL SCREAMING KISS HER KISS HER
Red Talk (ARRIVEDERCI BABY!)

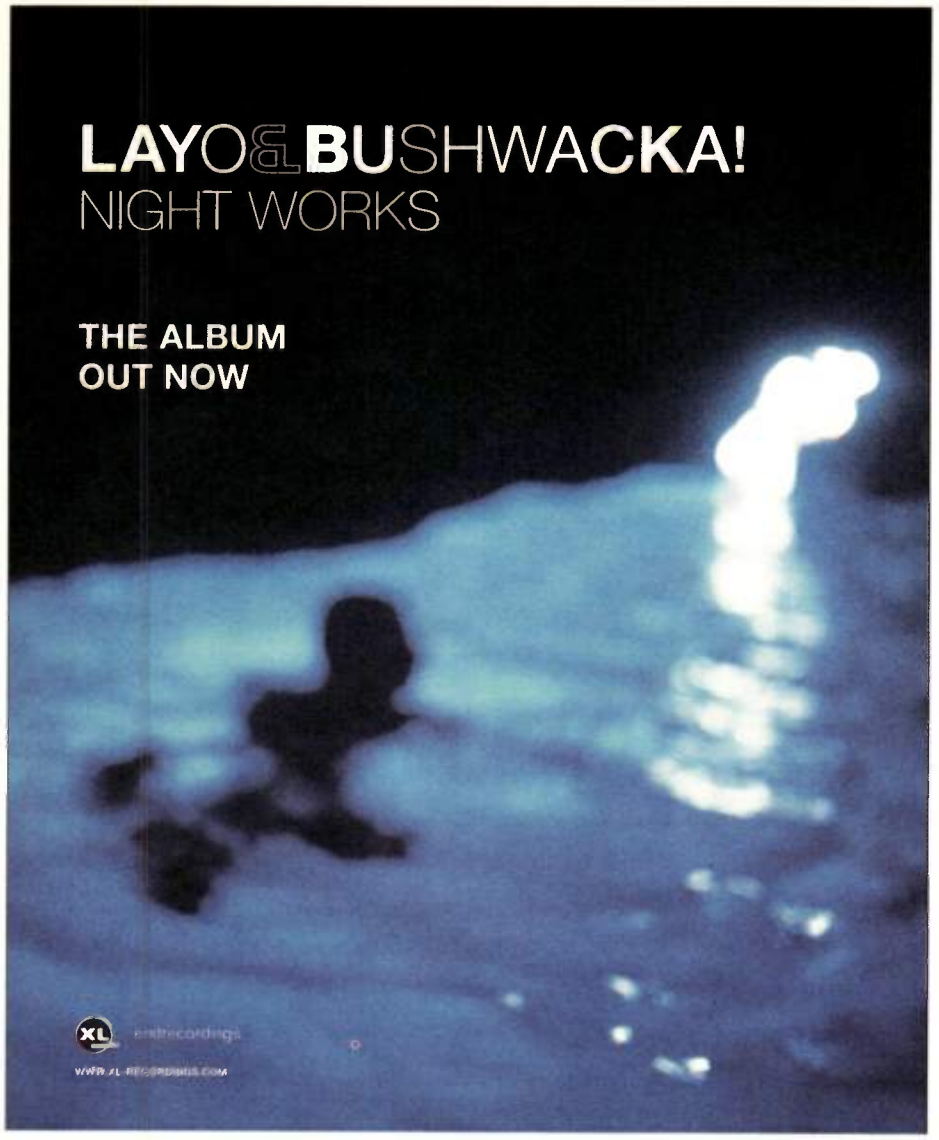
Courtney-approved Jap-punk

The unwieldy name might be a turn-off, but it hasn't stopped some influential names singing SSKHKH's praises. Hip popster Cornelius has signed them, while Courtney Love raves about them to anyone who'll listen.

Sounding like The Strokes, the Stripes and every freezer-cool band going inbetween, this excellent compilation of Aiha Higurashi and Nao Koyama's domestic releases is scattered liberally with sneering love songs, scuzzy pop tunes and everything from art-rock to distorted bubblegum power-pop.

If Japanese rock has previously seemed a little kitsch, this is the real deal. Because, as another indispensable band from a far-flung corner of the globe, SSKHKH have tapped effortlessly into the current punky zeitgeist.

Jim Alexander **8**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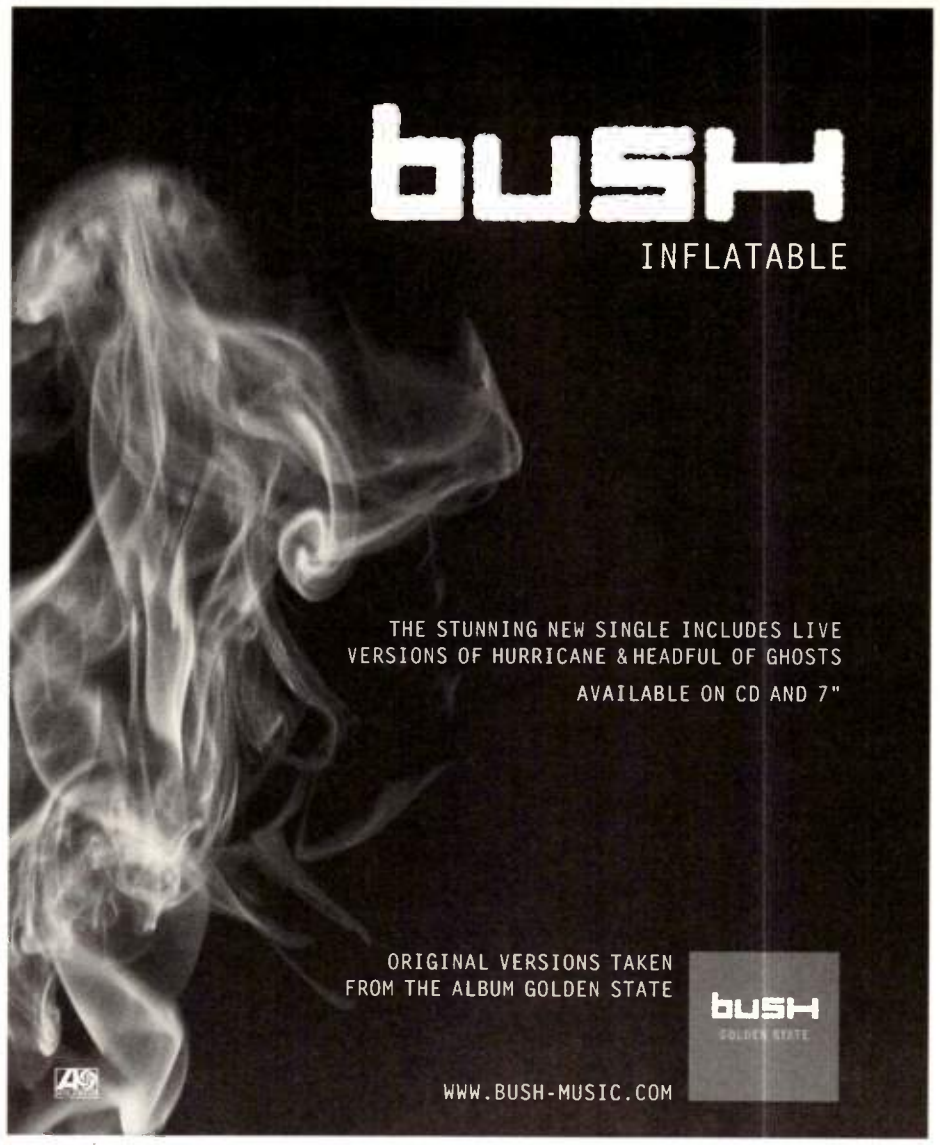
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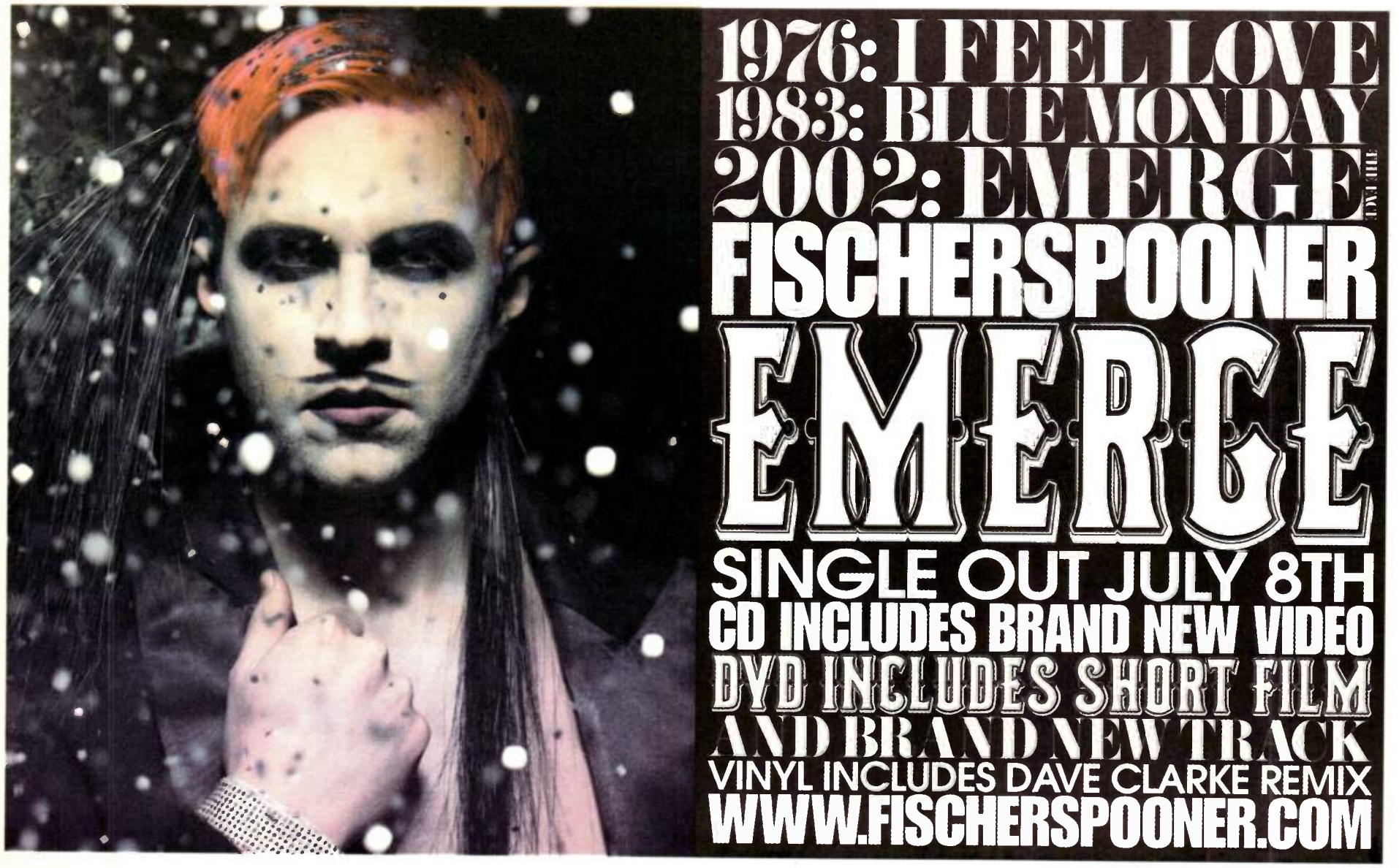
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GLASTONBURY 2002

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PHOTOGRAPHED DEAN CHALKLEY

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GLASTO 2002
YOUR FIRST AND BEST FESTIVAL REVIEW

They say if you can remember Glasto, you can't have been there. Lucky for you, then, that while you were getting mashed on organic cider and funny-looking mushrooms, we sent a crack army of journos and photographers to capture the spirit of Glasto 2002 for posterity.

So relax. You can stop straining the wankered old memory banks because it's all here. The sights, the sounds and near-as-damn it the *smells* that made Glastonbury one hell of a weekend.

Over the next few pages you'll find out who got their dick out, who snogged who, the worst tent disaster, some very mad trousers, what song we all went home singing, good hair, bad hair, scurrilous rumours, the view from onstage and who were the weekend's best, weirdest and dodgiest bands... plus all manner of other festival craziness.

They also said that Glasto was on trial. They said that if this year's festival failed to live up to security and safety stipulations, it was curtains forever. Well, it all went off with hardly a hitch. The sun even shone. Result! We had a blast. We know you did too.

Enjoy your souvenir.

Wired and emotional: Craig Nicholls steals the show

TOP BAND ALL WEEKEND

Despite Queens Of The Stone Age rocking Glasto red raw, Coldplay stepping up to the demands of superstardom and The Coral bewildering and enchanting in equal amounts, it's **The Vines** who are the Band Of The Weekend.

Onstage (swigging on his 16th can of Coke of the day) Craig Nicholls is fragile, fucked – and no-one can take their eyes off him. Add a voice somewhere between Kurt Cobain and one of the drug freaks up in the top field and – yowza – he's the most exciting rock star to emerge for a decade.

They begin proceedings five minutes *early* (subsequently the crowd doubles during the set) with a rousing version of debut single 'Highly Evolved', while the guttural-glam 'Outtathaway!' and the calypso of 'Factory' bring the most frenzied moshpit action of weekend.

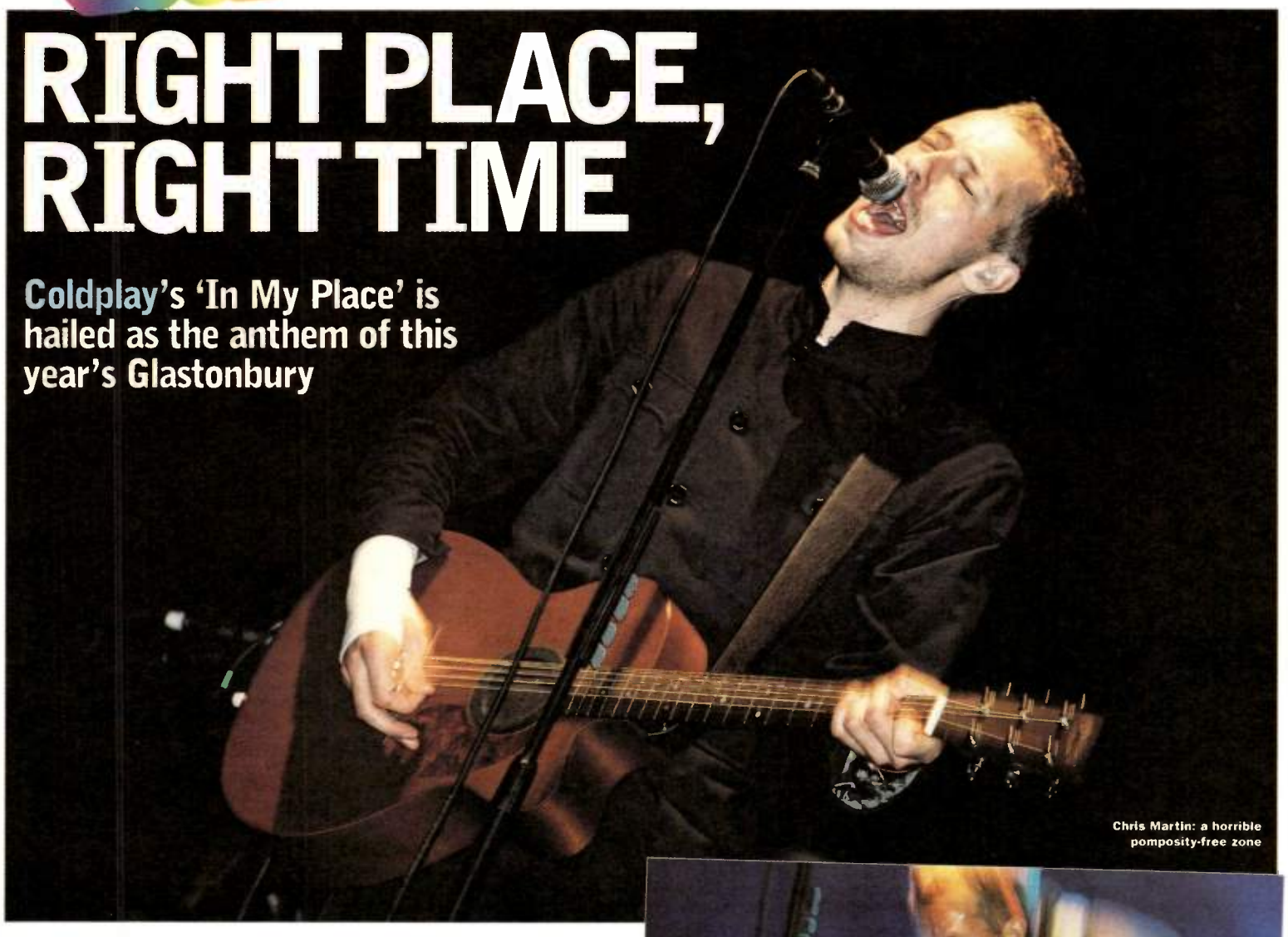
The psychedelic 'Country Yard' and a slightly flabby version of OutKast's 'Ms Jackson' may be slower paced but they, too, draw a sizeable reaction. Triumph is totally theirs, though, with the final three songs – the ones where Craig's fizzing all over the stage, gurning like he's had too many Es and looking like he's about to combust: '1969' spills into the electro-shock of 'Get Free' which continues into a chaotic 'Fuck The World'.

By the end, Craig's slumped, sporting a split lip. His guitar is on the other side of the stage, howling. Hey, it's been, uh, *emotional*.

TEXT: IMRAN AHMED PHOTOGRAPHY: JAMES LOOKER

RIGHT PLACE, RIGHT TIME

Coldplay's 'In My Place' is hailed as the anthem of this year's Glastonbury



Chris Martin: a horrible pomposity-free zone

Ten past midnight on Friday on the Pyramid Stage was the exact point at which **Coldplay** made their claim to greatness. 'In My Place', their new single, played in front of an audience who had already showed their appreciation in every way possible (igniting fireworks, waving flags, being quiet for the quiet bits), pushed them to a whole different level. Mournful, tender and with a plangent guitar riff so classic-sounding it seemed to have been around for a hundred years, it was like an anthem for the whole festival.

If, post-Jubilee and post-World Cup, we're being urged to reclaim our national pride and identity, let it be along Coldplay – and Glasto – lines: inclusive, caring, self-effacing, creative and passionate. 'In My Place' was the culmination of a set which showed exactly how far Coldplay have come: bedwetters no more, they're now soul-stirring practitioners of The Big Music, but without any of the horrible pomposity of, say, a U2.

Chris Martin may be self-deprecating, but he's now got the balls to take the piss out of lesser groups (in a swipe at Stereophonics, he introduces 'Trouble' by saying, "Instead of playing 'Handbags And Gladrags', we're going to play one of our *own* hits."). And Coldplay have amassed a mighty arsenal of tunes. As well as the ones you already know (all played flawlessly, 'Yellow' with a new, ravey intro), there are classics-in-waiting like pounding opener 'Politik', the moody 'God Put A Smile Upon Your Face' and 'The Scientist', the most heartbreaking rock ballad since 'The Drugs Don't Work'. They did us – and themselves – proud.

TEXT: ALEX NEEDHAM/ANDREW FUTURE/DANIEL MARTIN PHOTOGRAPHY: ANDY WILLSHER/DEAN CHALKLEY/JOE PLIMMER

BOYBAND OF THE WEEKEND

Ten thousand bellowing 14-year-old girls can't be wrong – and they're not. To celebrate **Lostprophets**' status as most lusted-after male totty of the fest, we got them to track down the coolest T-shirts onsite and model them to the heckled jeers of "'NSync!" from passing wannabes.

(From left to right) Jamie in khaki tanks & rail T-shirt (available at *www.spunky.co.uk*), Mike Chiplin in official A T-shirt (available from A gigs), Ian in Diesel T-shirt (available from Diesel 020 7497 5543), Stuart in T-shirt designed by Kim Gordon for APC (available from APC 020 7229 4933), Mike Lewis in Lovers T-shirt by Super Lovers (available from Super Lovers 020 7240 5248) and Lee in green vintage T-shirt from Rokit (information 020 7375 3864).

THE BIG QUESTION

OK, so the muggers are all locked outside and the super-tight security means that this year's festival is the most freak-free ever, but The Big Question remains: **Has The Big Fence Destroyed The Spirit Of Glastonbury?**

NME canvassed the opinion of roughly 400 of you festival souls and the conclusion was overwhelmingly no! For every new ager who bemoaned the erection of Stalag Eavis, there were over three more who reckoned the safe, not-too-crowded vibe was the best ever.

The score was: Has The Big Fence Destroyed The Spirit Of Glastonbury?

No: 300

Yes: 60

Don't know (too monged to care or never been before): 40

So, about three-quarters of Glasto-goers love that fence.

Here are six of the folks we asked, picked at random for eternal fame within these hallowed pages.

Adam aka DJ, Local
"No, it doesn't spoil the spirit but what about the animals in the hedgerows? How are they going to get in?"

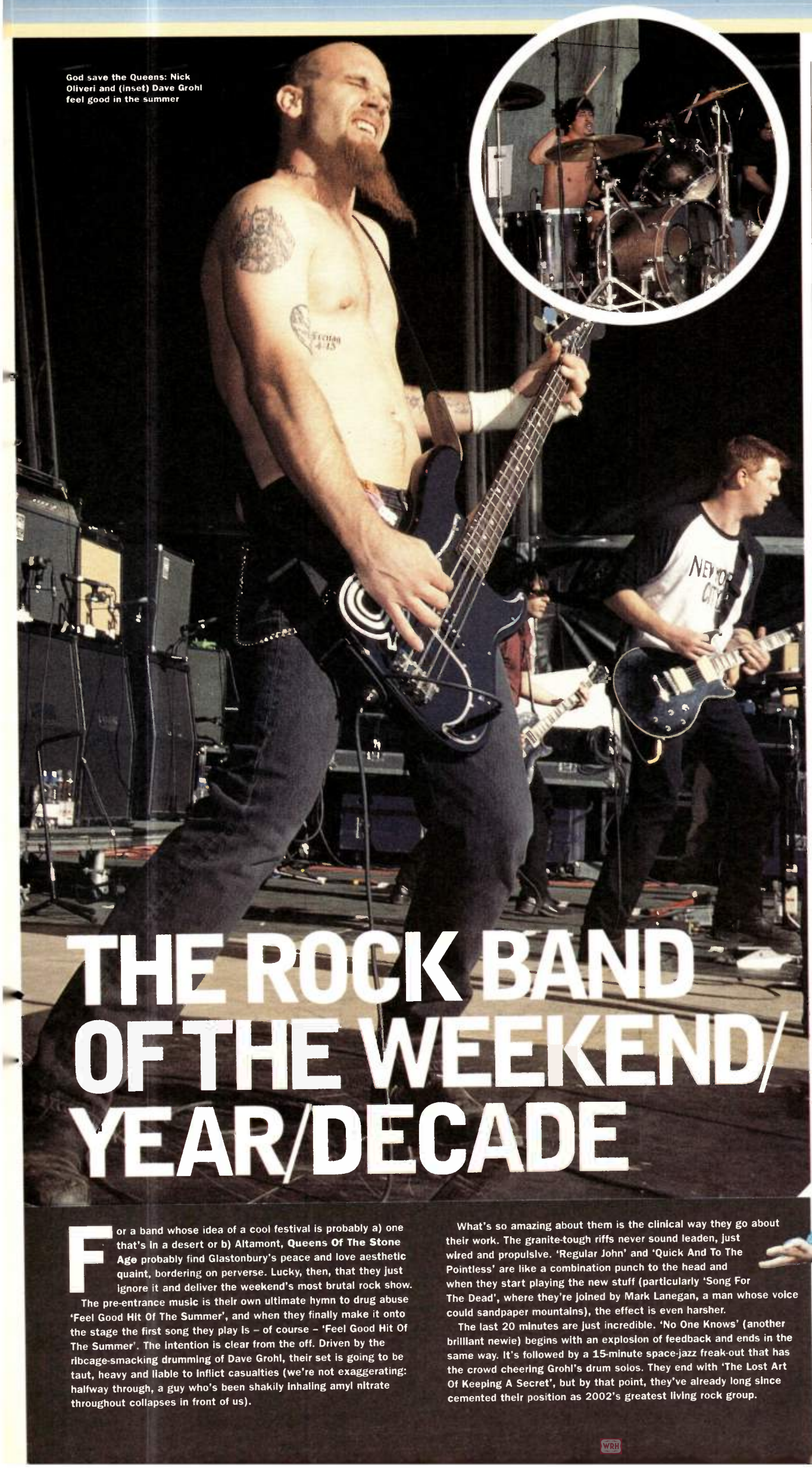
Kylie, No Idea
"What fence?"

Katy Moran, Manchester
"I think it's a good thing, because there are more families walking around. It's a bit less hectic. The only bad thing is that most of my mates normally come in over the fence and they couldn't get in this year."

George Grange and Matt Brown, Manchester
"It's a bit hard on the people with no money but at least it means the Festival is on next year."
"The Fence has done its job – it keeps the hippies out!"

Catherine, Scotland
"The vibe here is great. Nothing could ruin it."

Helen Brasset, Bath
"I'm not up for Mean Fiddler being involved, but Michael Eavis has done a wise thing and I don't think he had a choice."



God save the Queens: Nick Oliveri and (inset) Dave Grohl feel good in the summer

THE ROCK BAND OF THE WEEKEND/ YEAR/DECADE

For a band whose idea of a cool festival is probably a) one that's in a desert or b) Altamont, **Queens Of The Stone Age** probably find Glastonbury's peace and love aesthetic quaint, bordering on perverse. Lucky, then, that they just ignore it and deliver the weekend's most brutal rock show.

The pre-entrance music is their own ultimate hymn to drug abuse 'Feel Good Hit Of The Summer', and when they finally make it onto the stage the first song they play is – of course – 'Feel Good Hit Of The Summer'. The intention is clear from the off. Driven by the ribcage-smacking drumming of Dave Grohl, their set is going to be taut, heavy and liable to inflict casualties (we're not exaggerating: halfway through, a guy who's been shakily inhaling amyl nitrate throughout collapses in front of us).

What's so amazing about them is the clinical way they go about their work. The granite-tough riffs never sound leaden, just wired and propulsive. 'Regular John' and 'Quick And To The Pointless' are like a combination punch to the head and when they start playing the new stuff (particularly 'Song For The Dead', where they're joined by Mark Lanegan, a man whose voice could sandpaper mountains), the effect is even harsher.

The last 20 minutes are just incredible. 'No One Knows' (another brilliant newie) begins with an explosion of feedback and ends in the same way. It's followed by a 15-minute space-jazz freak-out that has the crowd cheering Grohl's drum solos. They end with 'The Lost Art Of Keeping A Secret', but by that point, they've already long since cemented their position as 2002's greatest living rock group.

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SHINIEST BRILL TROUSERS OF THE FESTIVAL

Cometh the hour, cometh the man. At 9.15pm, with Faithless about to bore everyone watching the Pyramid Stage rigid, Jason Pierce and **Spiritualized** teleport onto the Other Stage for another blitzkrieg of festival space-blues. Pierce has spent most of the day in the company of someone who might have been Tim Burgess, and it seems to have had a dramatic effect. Not only does he look like a half-dressed spaceman (white shirt, brilliant silver trousers), he's also rejigged his band's setlist, ditching the elongated likes of 'Cop Shoot Cop' in favour of short, sharp, serrated garage rockers like 'Electricity' and old Spaceman 3 number 'Take Me To The Other Side'. There are even detectable signs of movement (a nod of the head here, a jig of the leg there). No-one's saying the country air has gone to his head, but something's definitely up.

TEXT: PAT LONG/DAN MARTIN/JAMES OLDHAM PHOTOGRAPHY: DEAN CHALKLEY/JO MCCAUGHEY/JOE PLIMMER

GLAMOUR? AT GLASTO? SHIRLEY SOME MISTAKE

Hard to believe, but this is **Garbage**'s first visit to Michael Eavis' backyard. And they're a welcome lipstick slash of glamour among all the potato-headed scruffs that constitute this year's bill. Few groups have bothered to apply a bit of slap, let alone introduce their clothes to Mr Iron. Shirley Manson is, as ever, the exception. Stalking the stage, her incredible vowel-lengthening sees them through a set that's not as sweaty as their pedigree, but still lets 'Cup Of Coffee' soar and 'Cherry Lips (Go Baby Go!)' sparkle.

WHO THE FUCK ARE THEY?

It's 10.30am on Friday. You're either only just arriving onsite or shaking off a ferocious hangover. But who are these blue-painted jackanapes on the Pyramid Stage, writhing around to some primitive industrio-jazz beat? Is it a) Zuco 103 b) Starecase or c) the **Shibusashirazu Orchestra**? Answer: who cares? Just make them stop.

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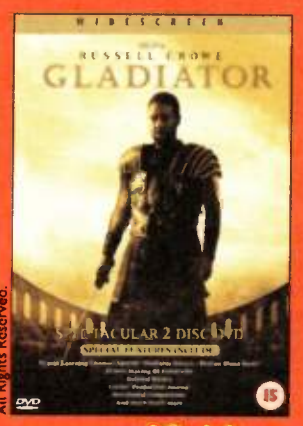

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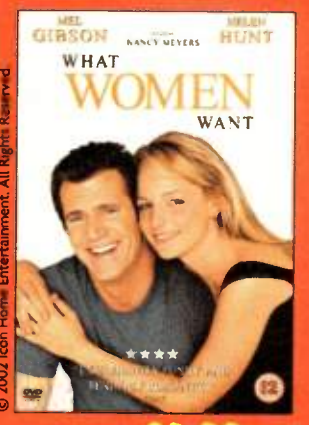

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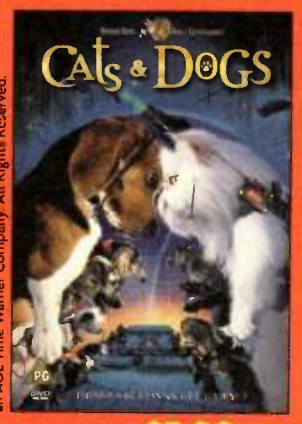

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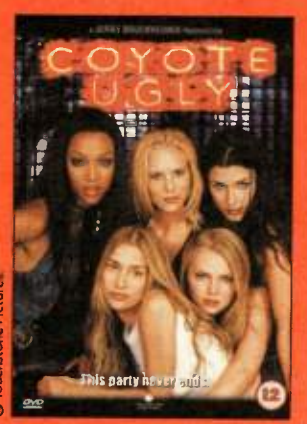

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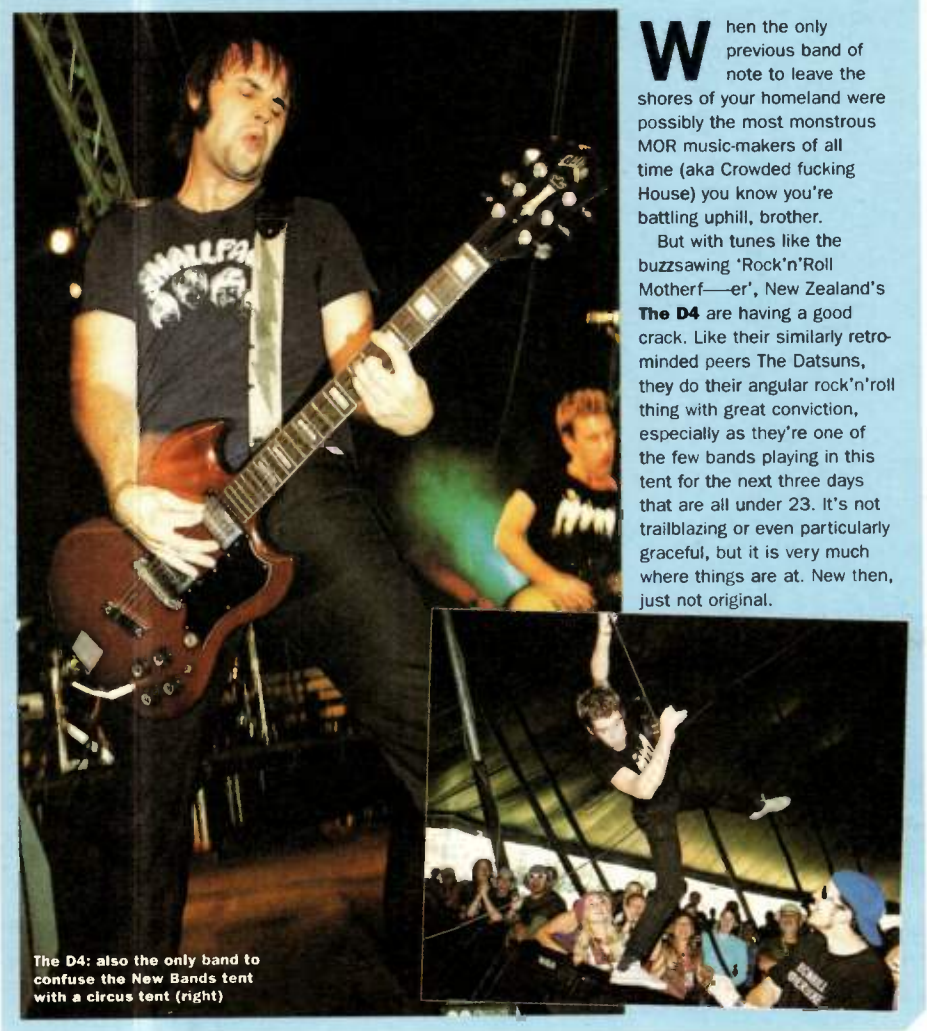
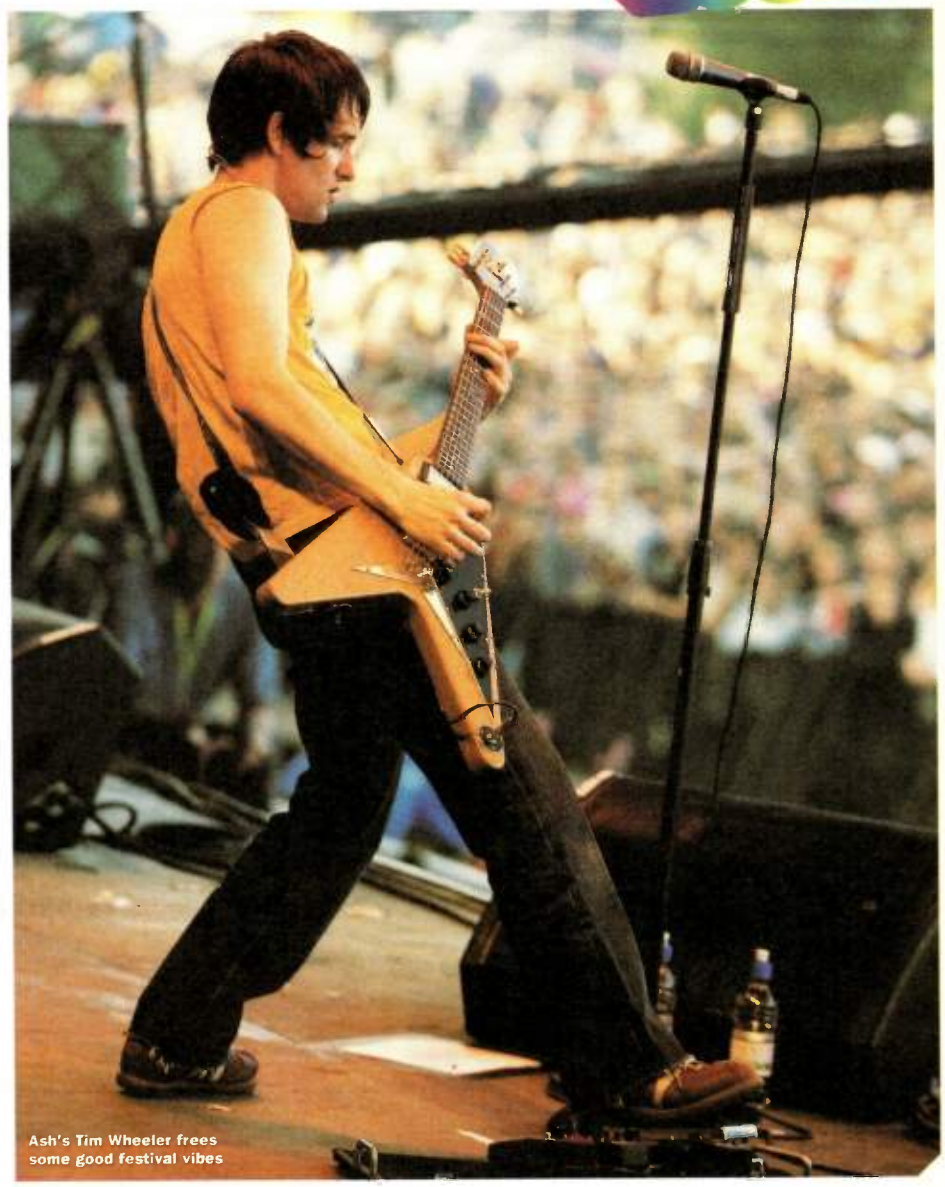
THE ONLY ACTUAL NEW BAND TO PLAY THE NEW BANDS TENT ALL WEEKEND



The D4: also the only band to confuse the New Bands tent with a circus tent (right)

When the only previous band of note to leave the shores of your homeland were possibly the most monstrous MOR music-makers of all time (aka Crowded fucking House) you know you're battling uphill, brother.

But with tunes like the buzzsawing 'Rock'n'Roll Motherf—er', New Zealand's **The D4** are having a good crack. Like their similarly retro-minded peers The Datsuns, they do their angular rock'n'roll thing with great conviction, especially as they're one of the few bands playing in this tent for the next three days that are all under 23. It's not trailblazing or even particularly graceful, but it is very much where things are at. New then, just not original.



Ash's Tim Wheeler frees some good festival vibes

GOOD VIBES OF THE WEEKEND PART ONE: ASH

Having freed all angels, buried all demons and reinstated their position as the only pop idols you'll ever need, **Ash** plug in, turn up the heat and bestow a greatest hits set upon us. And if you think the crowd are happy enough about that, well, Tim Wheeler, Northern Ireland's most famous cheerleader, is more pleased to be here than anyone.

Genuinely happy and violently energetic, Ash are everyone's good vibe guides, playing every chord as if their hands were falling off and screaming every lyric with a smile on their lungs. 'Shining Light' ignites another rush of crowd-surfing frenzy among the heaving pile of teenagers at the front and it becomes quite evident that heaven is no longer big enough for Ash.

If the party wasn't in full enough swing already, they lurch into a cover of the Buzzcocks' 'I Don't Mind' and follow it up with 'Oh Yeah' before treating us to a new track. 'Envy' is an instant classic, and as Ash continue to blaze onwards and upwards, must be how a lot of other bands feel about them.

HAIR OF THE WEEKEND: THE COOPER TEMPLE CLAUSE

Stick a load of bands in a field for the weekend and it's a simple matter of grooming that sets the true rock stars apart from the mere pretenders. **The Cooper Temple Clause** may be playing an early afternoon set on the Other Stage, but their hair proves they are destined for great things. They have spikes. They have colour. They have, erm, interesting ways of keeping it looking impressive.

"It's quite easy really," singer Ben Gautrey says in his dressing room after the band's set. "Don't wash your hair. Wear a beanie..."

"Then take it off and pull down the sides and there you have it," bassist Didz Hammond adds, ruffling his own jagged black mullet.

"The look you're aiming for is 'fuck hair'," Ben explains seriously. "It's not fuck as in fuck off, but like you've just had a fuck."

Though minimum effort and natural style are the keys, the Coopers still insist their look is not exclusive.

"Everyone can do it. While you've got it, grow it," says Ben. "Just don't wash it. Put beer in your hair to style it..."

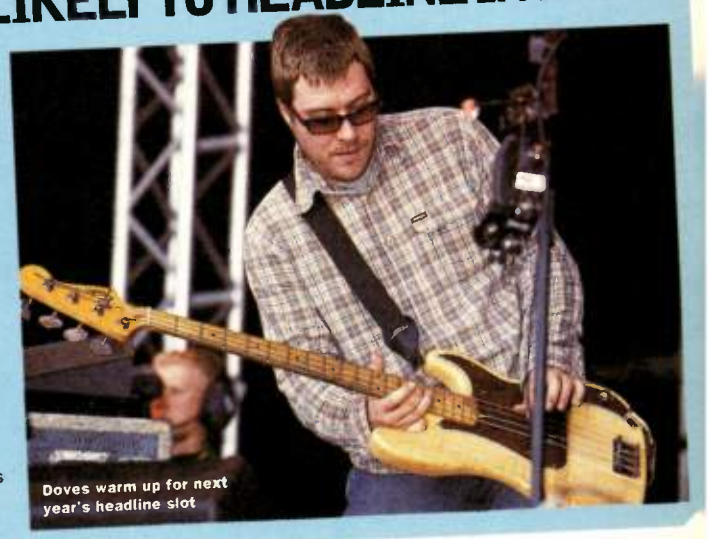
"Or any sticky drink will do," Didz amends. "Red Bull or something."

"Then put Hammerite in your hair for white highlights," Ben concludes. "Then at least no-one else is going to have the same hair as you, are they? Be original."

Didz and his preferred styling lotion. Above: TCTC's Dan and Didz work hard on the 'fuck hair' look

BAND MOST LIKELY TO HEADLINE IN 2003

Three songs in and **Doves** have already inspired a spontaneous clap-along that marks them out as future festival greats. They've got the awestruck banter down to a tee as well, with Jimi Goodwin looking amazed and telling us, "You've made me all shy, Glastonbury!" Bless him. Most importantly, their tunes sound positively stadium-sized these days. New single 'Pounding' is a rabble-rousing belter, while 'Here It Comes' is so gloriously summery it could be one of the anthems of the weekend. Tunes are sturdier, choruses are catchier, and Doves may very well be the reason you turn up next year.



Doves warm up for next year's headline slot

TEXT: SIOBHAN GROGAN/IMRAN AHMED/ANDREW FUTURE PHOTOGRAPHY: JAMES LOOKER/ANDY WILLSHER/ROGER SARGENT

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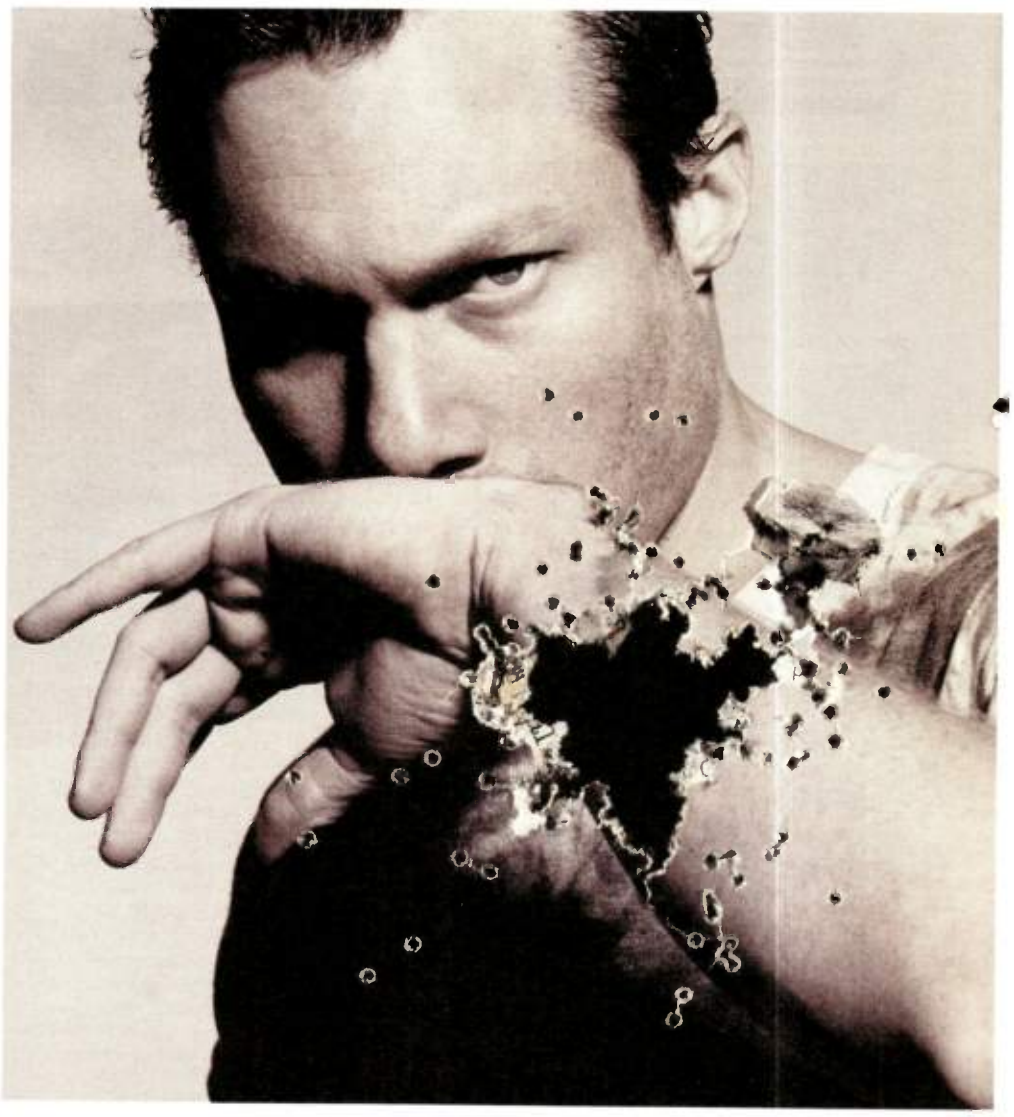

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NME

PHOTOGRAPH: ANDY WILLSHER

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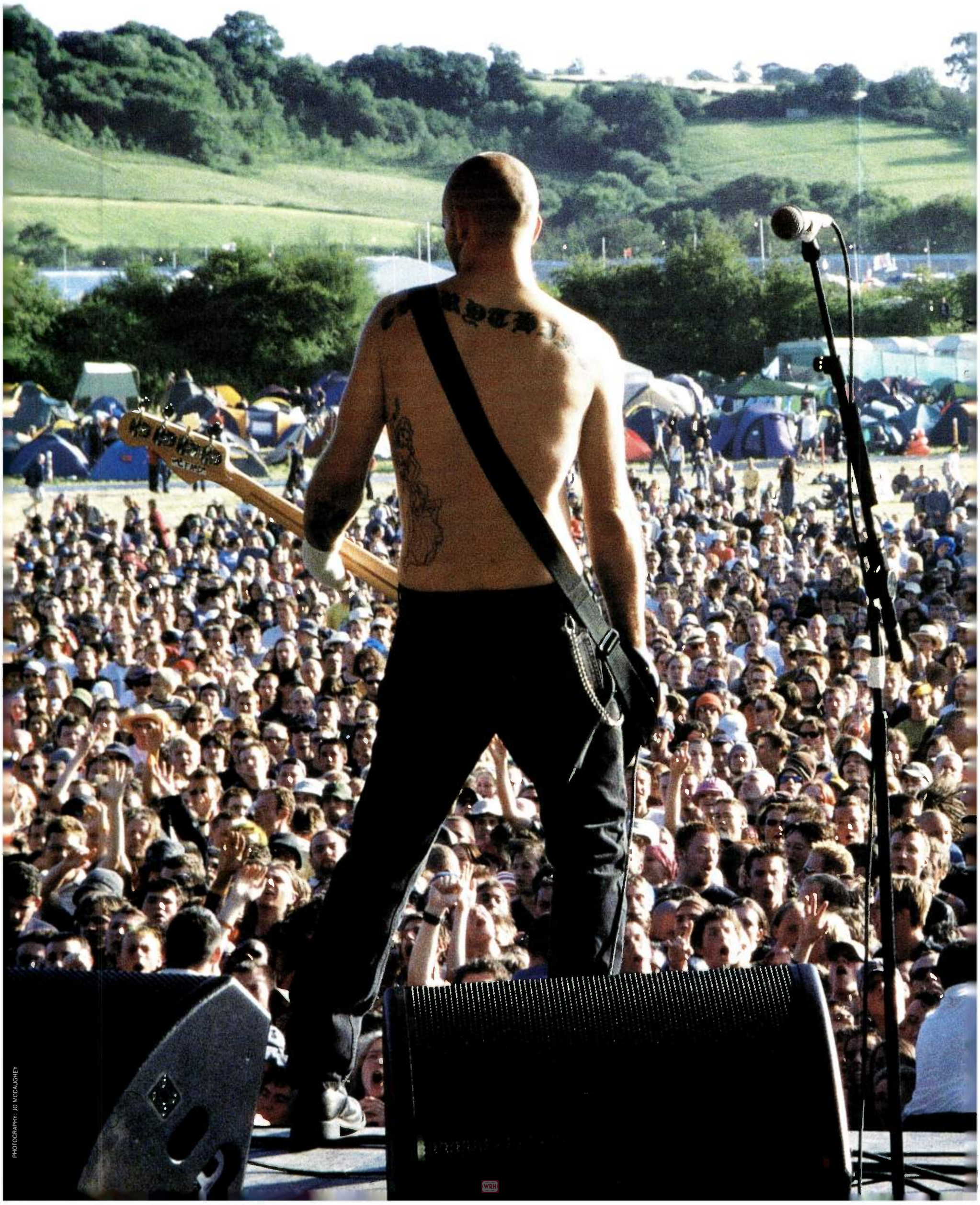


PHOTOGRAPHY: JO MCCAUGHEY

CLASH OF THE PARTIES

It's not all indie bands and healing fields – you can dance at Glasto too

It was the party showdown of the weekend – the **DJ Tagteam** in the Dance Tent Vs the *Vice* magazine party in the Rizla Tent...

DJ TAGTEAM

Place: Dance Tent
Décor: Psychedelic mobiles on the ceiling
Who: Fatboy Slim, Timo Maas, Darren Emerson
Key tunes: Royal House 'Can You Party', Underworld 'Born Slippy', Fischerspooner 'Emerge', Nirvana 'In Bloom' (really!)
Best bit: When they came on wearing masks
Worst bit: When Timo 'face only a mother could love' Maas took his mask off
Who was there: Loads of rock fans finding out that dance music's actually pretty good at sunset in a field with your monged mates
Random punter quote: "I'm just waiting for 'Acperience' by Hardfloor" – Graham Treacy, 28

VICE

Place: Rizla Tent
Décor: Sprung dancefloor, podiums, Union Jack flag fashioned from rolling papers
Who: FC Kahuna, Audio Bullies, Erol Alkan
Key tunes: FC Kahuna 'Machine Say Yes', Felix Da Housecat 'Silver Screen Shower Scene', Dead Or Alive 'You Spin Me Round (Like A Record)'
Best bit: When Erol played Tiga & Zyntherius' 'Sunglasses At Night' and brought electroclash to a mucky field in Somerset
Worst bit: It being too rammed to move
Who was there: Louis Theroux looking mashed in a cowboy hat, and everyone who has ever worked in the London media
Random punter quote: "It's like a little bit of Hoxton transplanted to Glastonbury" – Caroline Reeves, 29

Result: *Vice* outscores on tunes and hipness, but the three old fellas still know how to mash up a party. A narrow victory for *Vice*.

DARK SIDE OF THE RUNE

Glastonbury: not just a small town full of drugs and bad hairdressing, but a place to let your danglies loose to the four winds and explore the inner catacombs of your being, to set aside time to have a meeting with yourself and discover who you *really are*. Your correspondent, for example, has long supposed himself to be Mark Beaumont, *NME*'s in-house underpaid gag monkey, failed wolf wrestler and the most feared and loathed man in the Camden Monarch most Wednesdays. But beneath the bitterness and lies, behind the hate-fuelled cynicism which veils a deep-seated personal and sexual inadequacy, *who am I*? Who am I *really*? No, really, *who. Am. IIIII*?

We went to ask a hippy. From a calm-inducing, blanket-swathed tent in the Healing Field, Crissi gives rune readings by stone or card in return for donations, intended to "decide where are we in our journey towards self-discovery". Mystical hippy bollocks to any sane and reasonable mind, obviously, but with our tiny cheesehole well and truly twatted by the funny mushroom supply it sounds like a right laugh. So come with us on a journey into the psyche of a sick, twisted and not-actually-as-interesting-as-he-makes-out music hack. Mind your step, it's dark in here...

CARD ONE: RAD

Having centred our energy back into ourself and made sure we are fully inside our body (look, we just did, alright?), our first card tells us where we are now. We could have just checked the little map on the back of our ticket, but go with us on this, yeah? "You are on a journey, the journey of your life," says Crissi, "and the journey of your life is a pilgrimage. You need to take each step as it comes and live in the moment of each step. It's not about getting to the destination, it's about making the journey."

CARD TWO: WYNN

"The obstacle to your journey is being in touch with joy. When something joyful happens in your life you have a tendency to say, 'I'm not sure this is going to last.' There's a feeling that you don't deserve it, being able to connect with joy is a problem for you."

CARD THREE: BOUNDARIES

"You need to identify where you are, what the boundaries of you are, what's your own decision and not the impact other people have on you. You need to be able to identify where you is *(sic)*. Your boundaries are watery."

A problem we've had since childhood, but it never once got us off PE.

"You need to be more clear about when people are invading you, when people are pissing you off."

CARD FOUR: IS

"We all have patterns of behaviour, ways of being which become habits, which become empty rituals. They may have served their purpose in the past but maybe it's time to give up things because they hamper us."

Like, say, a crippling drug habit or something.

"Yes, that sort of thing."

Gotcha.

"There's a tendency in you to stand alone and to feel isolated and frozen, static, constrained. Give it up, it's not working."

CARD FIVE: DAEG

"This is where you're going to end up. It represents a new dawn, a new beginning, the sun coming through."

So basically I'm going to be brilliant.

"Yeah. But you've got to do the work."

Ace. But then, bizarrely, it transpires that Crissi used to write the odd live review for *NME*, so perhaps my future doesn't lie in the stones or the cards but in the chunky goat-wool dress and flappy skirt right here before me. Mother, I can never come home.

The 'funny mushroom supply' may have affected your correspondent's ability to concentrate on his journey towards self-discovery

BREAKFAST OF THE WEEKEND

Forget falafels. Breakfast, Worthy Farm-style, involves locally-produced milk, eggs, bread and plenty of Marmite. "It's the only calm time of the whole weekend!" says Emily Eavis, daughter of festival organiser Michael, as she serves *NME* our vittles. "However mad it gets, there's always time for toast!"

TEXT: ALEX NEEDHAM/SIOBHAN GROGAN/MARK BEAUMONT PHOTOGRAPHY: JOE PLIMMER/JO MCCAUGHEY

They held the festival in their arms: Idlewild woo the Other Stage

FIVE REASONS WHY IDLEWILD WILL ALSO HEADLINE NEXT YEAR

1 PLAYING THE LUCKY SLOT

At around 3.30pm on Glastonbury Friday the leylines converge, the planets align, the backstage bar becomes a ghost town and the year's Blessed Band tear the Other Stage several new arseholes with a preview of their globe-straddling new album.

In the past it was Oasis. It was Travis. It was Coldplay. This weekend it is **Idlewild**.

2 THE HEADLINE-WORTHY SETLIST

Veterans of Idlewild's mid-afternoon festival slots of yore may recall some shouting, some rolling around and some vague attempts at playing the same song all at once. This year they steam through a set so mighty it could headline Roskilde from here. They pummel the guts out of an orchestra-free 'You Held The World In Your Arms', produce the first ever hummable nu-metal song in 'A Modern Way Of Letting Go' and resemble a '60s beehive girlband going mental with machetes on 'I'm A Message'. Erk!

3 THE YANKS LOVE 'EM

There's nothing that sets Michael Eavis' beard-no-moustache a-quiver more than the phrase 'The British REM'.

4 'AMERICAN ENGLISH'

Taken from ace new album 'The Remote Part', this is a future Single Of The Year and megasmash-in-waiting. It is impossible to listen to 'American English' outdoors without picturing yourself on the rim of the Grand Canyon with the desert wind in your hair, having just single-handedly saved a tribe of Navajo Indians from a bloody great bison.

5 RODDY WOOMBLE: HUMBLE HERO

"For the first time ever," says the New Chris Martin, throat-lumpingly, "I feel like a good-time band." Let 'em roll...

THE TOP USES YOU FOUND FOR YOUR NME GLASTO BAG

Protecting shoes from icky hippy detritus
Fashionable headgear – whatever the weather
Broke? Then it's a useful food catcher
Recycling that dodgy beanburger
Making your tent the most stylish one...

TEXT: IMRAN AHMED/MARK BEAUMONT PHOTOGRAPHY: JO MCCAUGHEY/ROGER SARGENT/LFI

THE TV THEME CHALLENGE

There's an intriguing bout of musical fisticuffs on Friday's Pyramid Stage to discover the true TV theme titan: will it be Alabama 3's swaggering 'Woke Up This Morning' (from *The Sopranos*) or The Dandy Warhols' ubiquitous hipster-baiting 'Bohemian Like You' (from that *fucking* Vodafone ad)?

Alabama 3 bumble into the rumble with a clear credibility advantage, but even the lure of The Cooper Temple Clause on the Other Stage and singer Courtney Taylor's horrifically itchy-looking beard can't stop the crowd from crowning the Dandys' 'Bohemian...' as victor.

BAND OF THE PEOPLE

Credit to **The Charlatans** for a) still being here no matter how hard circumstance plotted against them, and b) unlike their peers, remaining relevant. Tonight, they wallpaper the Pyramid Stage with a good-time greatest hits set of the highest order. 'North Country Boy', 'Tellin' Stories' and 'A Man Needs To Be Told' spread the vibes throughout, while the joyous reception for 'Just Lookin'' and 'The Only One I Know' underlines their cross-generational appeal.

While they may not have won themselves many new fans (the live incarnations of old classics are wholly unadventurous), on Saturday night at Glastonbury The Charlatans are humble enough to give the people what they want.

Tim Burgess: givin' it like you love it

GLASTO GUEST SPOT ONE

This year's Comedy Stage headliners

Given **Starsailor**'s celebrity status – friendly meetings with Phil Spector, drinking pals with Tim Burgess, collaborations with Ryan Adams – ears naturally prick up when they announce a special guest. A "Glastonbury legend", no less. So when an old man hobbles onto the Pyramid Stage in a shirt that is both maroon AND paisley, everyone under the age of 40 looks perplexed. Or laughs. It's a chap called **Donovan** who used to do Bob Dylan impersonations in the '60s, looking for all the world like Leo Sayer after a nasty shock. He guests with the band on a ropey version of his biggest 'hit' 'Catch The Wind'. People at the back start to laugh. Loudly.

It's a shame, because up to that point and after it, Starsailor are brilliant. 'Lullaby' and even a comedy cover of The White Stripes' 'Hotel Yorba' fend off the rainstorms for another hour. For this reason, they're forgiven. This time.

GLASTO GUEST SPOT TWO

Aaaaargh! Check out those scary masks

Who are those masked men? Well, one of them is obviously **Fatboy Slim**, as he was the one advertised to be DJing. But when he bounces on wearing a Mexican wrestler's mask accompanied by two other persons likewise disguised and begins tag-teaming the discs, the crowd is bamboozled.

A few moments later the game is up. Off come the masks to reveal Norman's mates **Timo Maas** and **Darren Emerson**. Fatboy is indeed fuckin' with us in DJ heaven.

THE LUCKIEST PEOPLE IN PILTON

Don't say we're not good to you. Josephine Tang, 22, and her sister Alison, 21, both from London, had the time of their lives after winning free – yes free! – tickets in the great **NME** Golden Ticket competition. "It's great!" Josephine enthused between sets by Ikara Colt and Idlewild on Friday afternoon. "It's hard to take it all in, there's so much to see and do. All these amazing bands in one place in three days. I just hope it stays sunny!"

See next week's *NME* for the full story of the Tangs' Glasto experience.

CAMPING CARRY-ON: THE BEST AND WORST FESTIVAL TENTS

Flying carpets come as standard in posh tents

"Where does that tent peg go again? Oh, fuck it"

Get free: the Tang sisters

TEXT: IMRAN AHMED/PAT LONG/SIOBHAN GROGAN PHOTOGRAPHY: JO MCCAUGHEY/ROGER SARGENT

The White Stripes play to several hundred other bands – and some real people too

TOP CELEBRITY DRAW

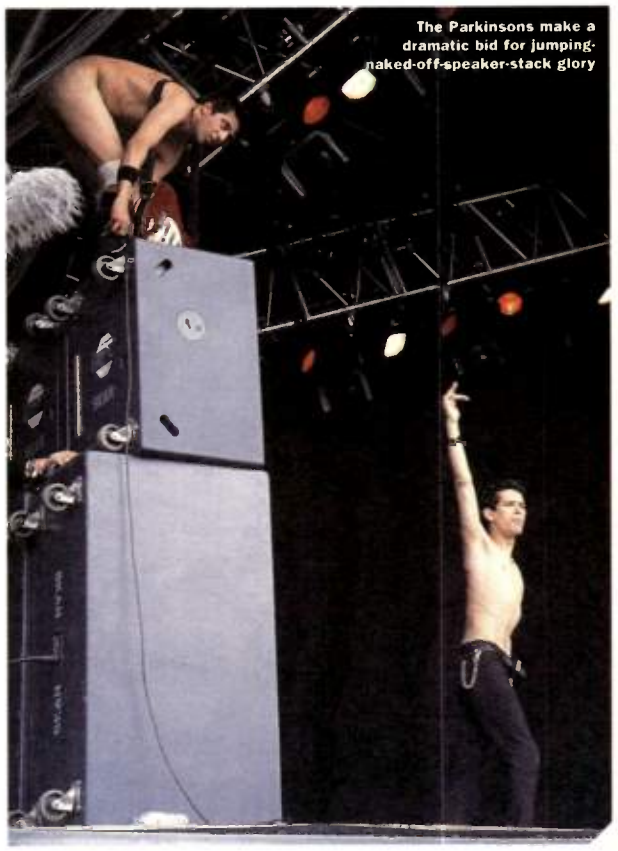
Suddenly the backstage bar empties. The White Stripes are about to take the stage in what amounts to the most highly anticipated set of the weekend. Coldplay and Starsailor look on from the wings as Jack White does his evangelist thang. Jack vamps and spasms and it's as if 50 years of rock'n'roll have just been reinvented. He then sets to work on owning the delta blues.

This really shouldn't work on the Pyramid Stage at Glastonbury – one man and a drummer with a spartan, stylised set and reference points that started out on Noah's Ark – but it does. Oh yes, it DOES!!!

'Hotel Yorba' gets 40,000 moving as one. Then the cover of Bob Dylan's 'Love Sick' sounds like the saddest, most plaintive song ever written.

It's all about Jack. He's Elvis messing around in Sun Studios, he's Jimi Hendrix fornicating with his first guitar, he's Julian Casablancas wrestling with All. He's every single thing that you ever felt music should be about. It's joyous.

As the sun starts to set, the rest of the weekend's line-up file back to the bar and exchange embarrassed glances. Like the rest of us, they have seen the light.



The Parkinsons make a dramatic bid for jumping-naked-off-speaker-stack glory

GRATUITOUS NUDITY AWARD

We thought there would be stiff competition for this one. When Queens Of The Stone Age's Nick Oliveri strolls onsite late Friday afternoon wearing white sunglasses and giggling to himself, the odds are that he'll be our man. But, despite playing the whole Queens set topless, he leaves us disappointed on the nudity front.

Which leaves the field wide open for **The Parkinsons**. They arrive on the Other Stage at 1pm on Saturday afternoon, looking like they've all contracted scurvy after a year-long sea voyage. They proceed to play intentionally bad punk music for 25 minutes, while hitting themselves on their heads with their instruments.

The last song, a ten-minute tribute to Chuck Berry, rapidly disintegrates into a feedback free-for-all and ends spectacularly when the band's guitarist climbs on top of his speaker stack and drops his trousers. He raises his guitar in the air, waggles his penis around and shows us his (quite big) arse. The Parkinsons might sound like a mix-up in an ironmongers, but, for this weekend at least, they're winners.

MIS-TEEQ: FROM AYIA NAPA TO AVALON

We met you in Ayia Napa last August. Now you're playing Glastonbury...

Sabrina: "It looks like we've gone downhill, but really we're making history. We're the first girl band to headline the Dance Tent at Glastonbury."

Alesha: "Everyone'll probably be really pissed, swaying about, so it'll be our job to hype the crowd and liven them up..."

Su-Elise: "*(Hooting)* ...so it doesn't matter what it sounds like! No, we've got a live band and they're really young and vibrant, so we'll vibe off them."

Whose idea was it for you to play Glastonbury?

A: "Our agent. He said, 'Girls, you've been asked to play Glastonbury' and we were a bit *(grimaces)*, but he said, 'You'll be great, girls!' So if anything goes wrong we're blaming him. But it'll broaden our horizons. You have to try!"

So you don't think it was a Mis-Take?

S: "*(Groaning)* That's so old!"

Have you ever been to Glastonbury before?

S-E: "I always wanted to go in college when everyone else was going, but I was never allowed to. My parents were quite strict – they didn't want any mixed-sex camping!"

Have you been camping before?

S: "In my bedroom! There's no forests in Harlesden."

A: "I've been camping a lot – my mum's boyfriend used to take us. It's an adventure, innit? If you don't mind getting dirty, who gives a shit?"

S: "All I've heard in this interview is piss, shit, piss, shit..."

A: "Well, that's what festivals are all about, aren't they? Pissing and shitting *(general mayhem)*."

Have you got any surprises in your set?

S-E : "Yeah, Alesha's doing a moony."

A: "Yeah, I'm going to take a dump onstage."

S: "We're down for whatever!"

TEXT: JAMES OLDHAM/PAT LONG/ALEX NEEDHAM/PAUL MCNAMEE PHOTOGRAPHY: JO MCCAUGHEY/ANDY WILLSHER/JOE PLIMMER

WEIRDEST BAND OF THE WEEKEND

James Skelly: also Matt Damon look-alike of the weekend

The Coral. No contenders. The Coral are the perfect Glasto band. Combining the kind of indie cred favoured by T-shirt buyers with some Scouse stoner humour and the more 'wayward', hippy-friendly elements of the festival (dub, folk and, er, Ukranian pirate music) they please the indie kids and tie-dyed contingent alike. They mine the same idiosyncratic seam of psychedelic scallytude as Shack and The La's – but infuse it with little Cossack tinges, ska and sea shanties. There's some spastic magic at work in their wide-eyed, gleeful plundering of absolutely every genre of music possible and today The Coral are received like conquering heroes. They're grateful, too; as closer 'Skeleton Key' rings out, bassist Paul Duffy proclaims, "Thank you so much! I'm fuckin' buzzin' me!" The pleasure was all ours.

It also helps that singer James Skelly looks a lot like Matt Damon. Cool.

GWEN'S GUIDE TO FESTIVAL FASHION

The best dressed star by a country mile, No Doubt singer and bona fide fashion 'influence' Gwen Stefani proves that anything goes

Text: Alex Needham Photography: Joe Plimmer

Long, blonde hair
"Very in. It looks like extensions, even though it probably isn't." comments style journalist and fashion expert Alice Fisher.

Rastafari sweat band
"She's really got it all going on. Perhaps this a reference to her ska-punk past."

Midriff-baring top with black and white horizontal stripes and a 'Lamb' embroidered logo
"It looks quite cheap – in fact, this might be the item that tips the outfit over the edge."

Tartan bondage trousers with flappy skirt bit at the back
"These are quite Madonna-esque."

ND customised bullet belt, green braces worn dangling down and wrestling boots
"Basically, she's punk on the bottom half and valley girl on the top. It's like she changed her mind halfway through dressing."

Make-up
"Very dramatic – and her way with lip-liner started off a little trend earlier this year."

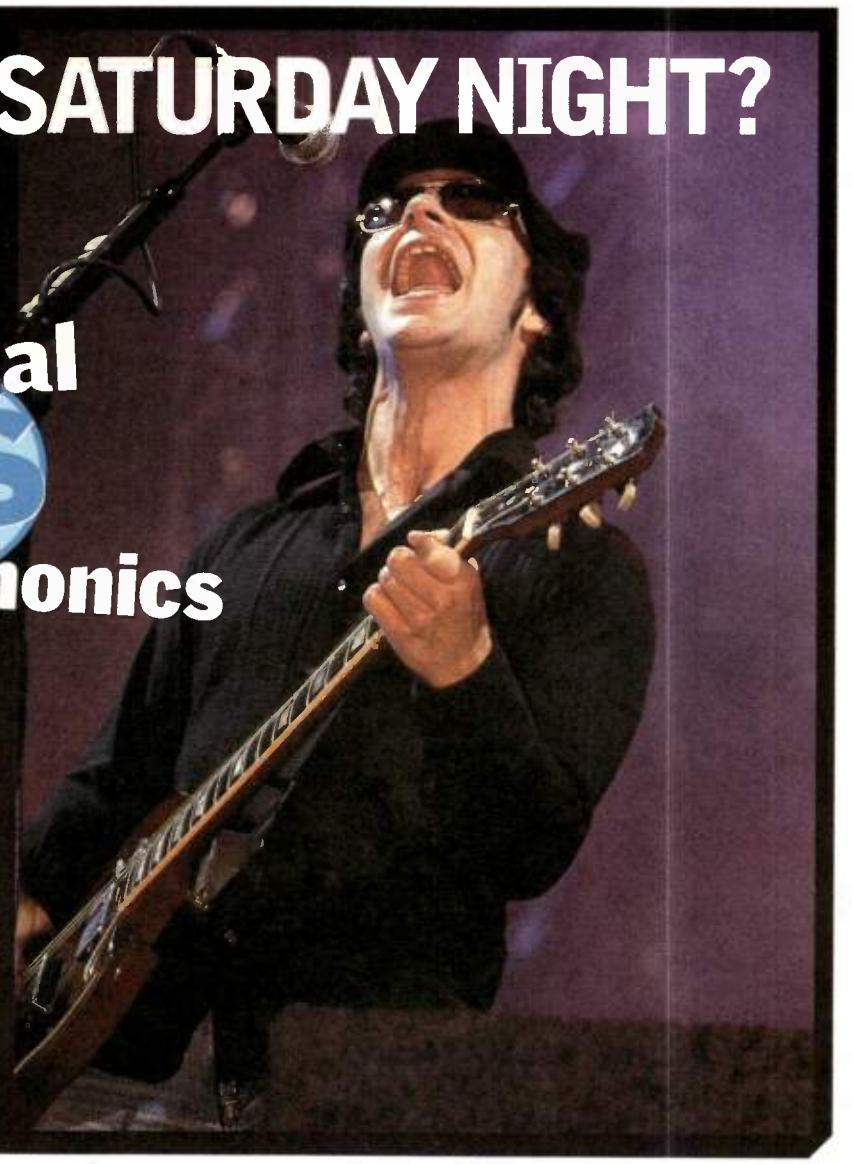
Denim blazer
"Everyone from Marc Jacobs to Topshop has done these this season. The patches, embroidery and gold writing are also all very current."

Inordinately long, glittery green chiffon scarf
"This is a hangover from the hippy thing that's been big this summer. Basically, loads of people wore them last winter, and now designers have reworked them in lighter fabrics."

OVERALL VERDICT
"IT'S LIKE SHE'S GONE MAD IN TOPSHOP – BUT IN A GOOD WAY"

WHO RULES GLASTO ON SATURDAY NIGHT?

Orbital VS Stereophonics



Battle lines are being drawn. The spirit of Saturday night is up for grabs. On the Pyramid Stage, **Stereophonics** are flying the pub rock flag. On the Other Stage, **Orbital** are doing it for the dad-rave eggheads. Who will emerge triumphant?

Orbital were among the first of stadium techno's dinosaurs to reap the benefits of a decent lights and lasers show. The Hartnoll brothers might be a few years past their prime (poor last album/greatest hits comp/knees not bending as smoothly), but then this headline set was never going to consist of anything but classic Orbital rave enhanced by a million twitching beams and a shimmering backdrop. Clocking in for their umpteenth festival top slot after a day of orthodox Indie, Orbital don't disappoint.

That they manage to emulate their near-legendary Glasto '94 performance is testament to Orbital's repertoire. They know the routine, so do the crowd. We knew we'd get 'Halcyon', 'The Box' and 'Satan', yet the thrill is hard to beat; 'Chime' was written for nights like this. It's hard to see who will care where Orbital next take their music. But as a good-time old-school techno outfit available for large outdoor parties, few are more reliable.

While Orbital impress with gleaming technology and production values as epic as their tunes, Stereophonics grind through the hits with few smiles, a slender Kelly Jones looking quite the leather boy fop. But what else is new, other than drummer Stuart Cable's Spandex metal perm? Precious little. 'Have A Nice Day' and 'Handbags And Gladrags' inspire 60,000 to mimic Kelly's throaty rasp, an impassioned 'Local Boy In The Photograph' provokes the most feverish reaction. But it's all so safe – did we really expect anything else? They are bland and inoffensive, a fittingly drab climax to an unimaginative bill. Meanwhile, in far-flung Glasto fields, tens of thousands are letting themselves go, sampling the event's unique spirit. And so they should. Why tolerate the average when unknown pleasures lie just around the corner?

Verdict: A home win for the Hartnolls.

THE HOTLY-CONTESTED BIGGEST FREAK AWARD GOES TO...

'Names': Bob and Pieman. Bob's the female in the pink dress.
From: "Wherever I lay my hat is my home, as the song goes," Bob reveals.
Discovered: Rollerskating badly on Saturday afternoon in the Lost Vagueness rollerdisco in the Green Fields, a great place for freak-spotting. Pieman, dressed in a spivvy suit, is so wasted he keeps tripping over, frightening children. He's incapable of coherent speech.
Purpose: "We're travellers – but *real* travellers, mind," says Bob. "People who come here think they're travellers but we're the *real* travellers." Bob, who's now ranting and beginning to salivate, starts to scare us.

'Name': Rarg. "That's R-A-R-G," confirms Rarg, leading us to suspect that he's not making this up.
From: Edinburgh
Discovered: Shopping for clogs by the Jazz Stage on Saturday afternoon. Wearing a filthy blue skirt, a leather jacket, one black knuckleduster and flip-flops.
Purpose: "I'm a litter-collector, that's how I got my ticket. It's a horrible task, does my back in."

THE SHORTEST VISIT – AND THE LONGEST STAY

Nelly Furtado was in and out of the Glastonbury site like a bird on Friday, barely stopping to check out any of the other bands or get into the festival spirit after her Pyramid Stage gig.

Somewhat amazingly, the opposite is true for Spiritualized's **Jason Pierce**. After a storming gig on the Other Stage on Friday, Pierce hung around and was up early Saturday morning! Making the most of his weekend, he kicked about backstage – smiling, chatting to *NME* and enjoying the sunshine with a paper and a fag, never once removing his sheepskin coat.

TOP TEN (MAINLY FALSE) FESTIVAL RUMOURS

1. Travellers are organising an alternative event just outside the main gates so the people who can't get in can still party.
2. Scallies outside are fighting with police and security in an attempt to storm the gates.
3. **Ryan Adams** is going to show up and play a surprise solo set in a tree.
4. **Jimmy Page** is stuck outside because **Robert Plant** won't give him his wristband.
5. **Gwen Stefani** has brought a large number of wigs and will only decide which one she will actually wear moments before **No Doubt** take to the stage.
6. **Rod Stewart**'s throat has cracked up again, but **Radiohead** are on hand to headline Sunday night if he can't sing.
7. **Bono** is flying into the site to catch **The White Stripes**/**The Vines**/any other hotly tipped band. He will also be personally turning water into wine in the middle of the Tipi Field at 4.30pm on Sunday.
8. **Aphex Twin** and **Squarepusher** are to play unannounced sets at the Glade (actually, this one is true).
9. **The Who**'s bassist **John Entwistle** is dead (sadly, this is true, too).
10. **Cher** is onsite (thankfully, this is not true. At all).

TEXT: PAT LONG/JULIAN MARSHALL/PIERS MARTIN/PAUL MCNAMEE PHOTOGRAPHY: JAMES LOOKER/JO MCCAUGHEY/ROGER SARGENT

EAVIS 'SO PLEASED' OVER PEACEFUL WEEKEND

Glastonbury organiser **Michael Eavis** has declared his new security measures a massive success and says is he already looking forward to booking Radiohead for 2003.

Glasto was effectively on trial this year, with local authorities demanding strict new measures to rid gatecrashers who marred the 2000 event by jumping the perimeter fence. If he had failed, Glastonbury would almost certainly no longer have been able to go on.

Speaking exclusively to *NME*, Eavis said that the lower attendance led to a much more peaceful festival.

"It's been very exciting this year; much calmer, much more gentle than in 2000," he said. "We spent a lot of money on security this year in an attempt to crack the problems forever. £2million in total, including police. We were taking control again, to get the festival back into our own hands. We were setting the agenda. We haven't done that for about ten years."

At the time of going to press, organisers claim crime was down by 54 per cent compared to 2000, with 516 reported crimes and 167 arrests. A police spokesperson told *NME* that most crime was outside the arena, in the car parks and surrounding fields. There were also problems with ticketless gangs outside the fence attempting to gain entry.

Police spokesperson Andy Jackson commented: "We have had some drug seizures outside in the car parks. Inside there's more room, it's peaceful and there's a reduction in drug dealers. There's still work to do outside, but inside we're very happy."

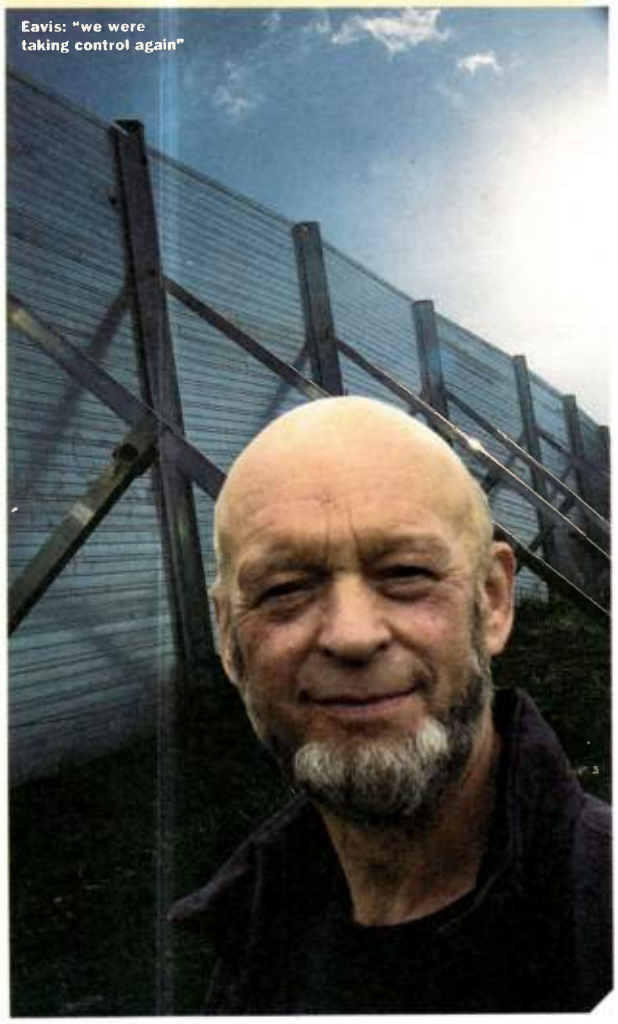
Addressing security issues that saw three security guards arrested for allegedly robbing punters on the festival's perimeter on Friday night (June 28) and reports of gangs attempting to rob those just outside, Eavis explained:

"Only three *(guards)* were arrested. We had 3,000 on duty. That's a very small percentage of bad ones. There were only about 400 people outside *(on Friday night)*. It's nothing really. We were prepared for thousands.

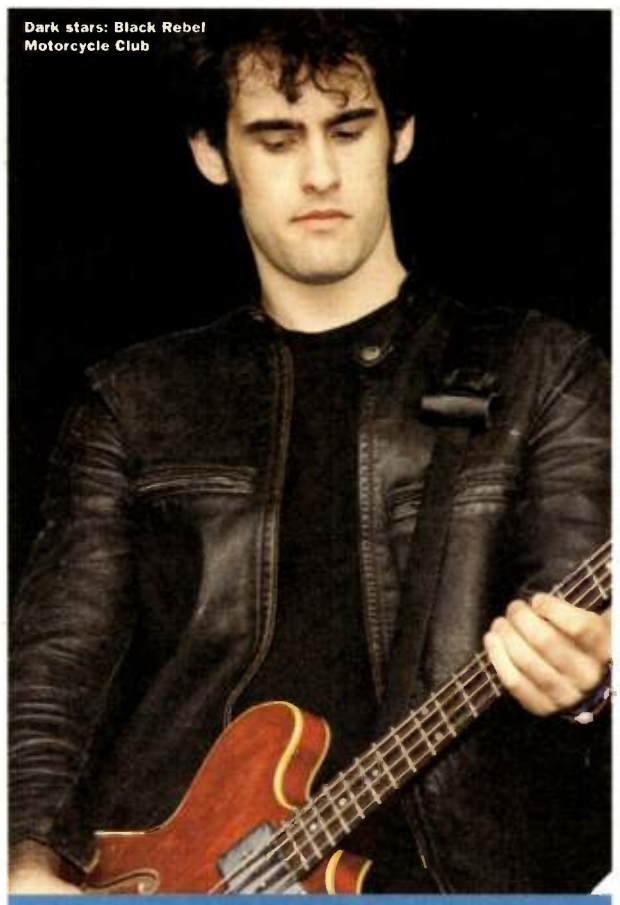
"I think everyone heeded the message not to come without a ticket," he said. "I'm so pleased."

Eavis claimed to be already thinking about 2003, and Radiohead, a band whose 1997 performance has gone down in festival folklore, are in the frame.

He commented: "We have assured the future. The council and the police were really happy. Next year... I'd love Radiohead to come. That'd be great."



Eavis: "we were taking control again"



Dark stars: Black Rebel Motorcycle Club

THE DARKEST STUFF

Black Rebel Motorcycle Club march onto the Other Stage on Sunday afternoon like three glowering outlaws. All in black, hair fantastically big and twisted, they immediately dampen the samba mood that's followed Brazil's World Cup win. There are no smiles, no words, just intense, rumbling retro rock'n'roll. 'Spread Your Love' is vicious – Gary Glitter shooting up with Lou Reed. 'Love Burns' is cantankerous and mighty. An unnamed new song ends, *"Fuck the US government/Fuck the CIA"*. They play like they're doing us a favour. Which, of course, they are.

BEST BAND NAMED AFTER AN EXTINCT BREED OF CHICKEN

Ah, some proper rock'n'roll to pep us up amid the dross of Sunday's bill. The anti-Rod Stewart, Wild Billy Childish & The Friends Of The Buff Medway Fanciers Association (**The Buff Medways** for short) appear in the New Bands Tent on Sunday clad in their Victorian army uniforms. Billy is even wearing a World War One German army helmet. Badly Drawn Boy it's not.

But, ssssh. Come closer. In typically stubborn style, the Buffs have brought their own ratty '60s valve speakers and can barely be heard above the ice cream vans in the next field. But those who make the effort are rewarded. Combining raw, mod-punk versions of old standards with coruscating gospel laments and beer-soaked stompers, the Buffs leave the audience hooting for five minutes after they finish. Amazing.

Licensed to chill: the audience enjoy Air horizontally and, frankly, refreshed

BIG CHILL CLOSES THE SHOW

Following Air's damp squib of a show supporting New Order in Finsbury Park last month, many reckoned the professional dreamers needed to trim their proggy tendencies and focus on the tunes. But after Groove Armada's cloying *Hollyoaks* techno, Air's lush twilight symphonies on the Pyramid Stage on Sunday are exactly what this year's Glasto needs to reach a fittingly euphoric finale.

Maybe the crowd is peaking on their last pills of the weekend because tonight Air can do no wrong. It helps that '10,000Hz Legend' contains a handful of tracks made for such extravagant performances, and it's with these that noted romantics Air make Glasto theirs.

Their standard opening trio of 'Electronic Performers', 'How Does It Make You Feel' and 'Radio #1', are greeted with raised lighters. Couples whose skulls are fried after four days of Bacchanalian pursuits snuggle up to each other during 'Kelly Watch The Stars' and try to forget their dawn-bound return to normal life. Perhaps Air could close Glastonbury in style every year.

TEXT: PAT LONG/JULIAN MARSHALL/PIERS MARTIN/PAUL MCNAMEE PHOTOGRAPHY: ANDY WILLSHER/JOE PLIMMER/JAMES LOOKER/PA/LFI

A DIRTY JOB, BUT SOMEONE HAD TO DO IT

We were gonna draw lots but then some wag came up with the idea that the *NME* hack who was wonkiest with their deadlines over the weekend would be forced to sit in front of the Pyramid Stage on Sunday. All day.

And just to make sure that there was no skiving, we put the bugger in the stocks and made him bear witness to quite possibly the worst line-up on a main stage at any festival, anywhere, ever. Rolf! Aaaaargh! Chef! Aaaaaaargh! Rod!!! AAAAAAARGH!

That man was Mark Beaumont. This is his story...

The Glastonbury Town Band must feel like the unluckiest band on earth. Every year since 1857 they've played on the Glastonbury main stage without once moving up the bill or getting the merest whiff of chart success. Anyone apart from Billy Childish would've thrown in the towel by now but, troopers to a trombonist, they tootle and parp and tiddle-om-pom-pom away for half a dozen hippies on E, like every other year. Look, Glastonbury Town Band, you're going nowhere, just give it up and get proper jobs.

Hard on their heels for the can't-quite-believe-you're-watching-this-shit-on-a-Sunday-morning slot come **The Avalonian Free State Choir**, the finest voices plucked from Avalonia (near Barnsley) performing Georgian folk songs dressed like The White Stripes. "I can't believe so many people have come to see us!" yelps the Chief Avalonian, despite the fact that a good 80 per cent of the crowd are wearing balloon hats that say 'ROLF'.

Though he draws a bigger crowd than Coldplay, dances like a stapler and prompts two men dressed as kangaroos to bounce through the audience on pogo sticks for an hour, you do wonder why, if **Rolf 'Not A Real Vet' Harris** loves mythologising Australia in song so much, he doesn't fucking go back and live there. Nonetheless, he is fantastic, blasting through such riff-ravaged hits as 'Tie Me Kangaroo Down, Sport' and 'I'd Rather Have A Proper Cup Of Coffee' to the joy of every ex-student over 30 in the UK.

Badly Drawn Boy always looks like someone you'd trip over in the Green Futures Field, so he's greeted as One Of Us. His idea of a 'festival set' is not having a fight with the entire front row for three hours, so he charms the crust off Glasto with a solo shuffle of modest warmth and a smattering of new tracks including one about turning Madonna down for a shag because you're married to the Queen. And Christ knows we've all been there.

Then **Isaac 'Not A Real Chef' Hayes** does his funk-soul brother thang with a funny smirk on his face, and **Roger Waters** makes sure even the people at the back can't escape his thunderous two-hour set of post-Floyd mewlings by having bloody great surround sound speakers everywhere. How can **Rod Stewart** follow that? Only by playing 'Hot Legs'. Probably. We're not sure because the heavens open and *NME* is halfway up the M3 by then. We may be the mightiest rock magazine on the planet, but there are bills that can break even us... *(Fuck, the bugger escaped – Ed)*

There's no escape from the Festival Line-Up From Hell for *NME*'s Mark Beaumont

PHOTOGRAPHY: JOE PLIMMER

GLASTONBURY: YOUR MESSAGES

"In your *(NME.COM)* article about the ticket muggings it says: 'Glastonbury festival-goers are being mugged for their tickets by fans desperate to penetrate the tight security and get into the sold-out event.' That's bollocks. These 'fans desperate to penetrate the tight security' aren't fans at all, they're fucking nasty c---s who wait for the opportunity to steal tickets and then sell them on at extortionate prices to people who ARE desperate fans.

"I know this because yesterday while me and my mate were about to walk in the gates (we were no more than eight or ten metres away) some wanker snatched our tickets out of my mate's hand. The security ain't that tight. There were hardly any guards about when we were mugged. We had to go and get them, so the muggers had plenty of time to get away."
Caliper

"I cannot believe how bad the line-up is for Glastonbury this year. I've just had a look through and it's shocking. Coldplay, Stereophonics and Rod Stewart as headliners!!! Garbage headlining the Other Stage on the Friday!!!! Who else? Faithless (!), Nelly Furtado (!), No Doubt (!). Who the fuck are Less Than Jake? It's my own personal nightmare line-up. All the bands I hate with a passion. Spititualized, Mercury Rev, The Beta Band, Ian Brown etc, etc. Aaaggghhh!!!"
Ted

"You people don't see what's going on. The inside scoop says that really Radiohead are playing and they are showing the World Cup, they're just saying it's all crap so no-one will bother jumping the fence."
Spike

"I think this over-protection of fences and the like simply ruins the whole essence of Glastonbury. Surely the festival's origins were about freedom of expression including music!!!!!!"
108battlesmind

"I don't remember seeing many good bands at the last Glastonbury, but it was still one of the best experiences of my life. Glastonbury shits on all the other festivals from a great height, it's not about the music (man!)."
Fuzzy Logic

"So maybe this isn't the best festival of the summer and maybe the line-up sucks, but all I can say is I travelled from Nowhere Bum-Fuck America to be here and I'm having a total fucking blast!!"
Kristy

AND SO TO BED...

When he wakes, you'll be gone. And so will we. But you don't get out of Glasto that easily. Exclusively next week in *NME*, Lostprophets and The Cooper Temple Clause relive their mega-weekend so let's all meet up again next Wednesday. See you down the front at the newsagents.

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY JULY 8, 2002.

SUPERGRASS
Never Done Nothing Like That Before
(PARLOPHONE)

Back in the heady Britpop summer of 1995, Supergrass were the sweetest trio in the land: young, dumb and full of fun (and cum), before it all went a bit surly on the second album. Seven years later, they're back – and they've gone No Name! The limited edition 'Never Done Nothing Like That Before' is 90 seconds of shoutiness, preceded by a baffling piss-about in which someone seems to get shot. Sounding timely in these days of The Libertines, it's an invigorating return to form and as English as tea and speed. Supergrass *have* done the odd thing like this before, but never quite as well. Track it down while you can. ***(AN)***

JENNIFER LOPEZ FEAT NAS
I'm Gonna Be Alright (EPIC)

It takes a certain audacity to release a remix compilation as totally hollow as Lopez's risible 'J To Tha L-O!' project. It's just plain arrogance to follow it up with even more rehashed material. True, 'I'm Gonna Be Alright' is one of Jennifer's more workable vanity pieces but, clearly, some boardroom-bound sales analyst has decided she needs a spot more Ghetto Credibility. Step forward, then, Nas, who raps about Marilyn Monroe and Joe DiMaggio for approximately 30 seconds, and then leaves, quite possibly in a gold-plated truck. A pointless exercise, unless of course you happen to be in charge of balancing the accounts for Ms Lopez's rider. ***(LP)***

SINGLE OF THE WEEK

FISCHERSPOONER
Emerge (MINISTRY OF SOUND)

The fact that Casey Spooner resembles an under-rehearsed David Lee Roth cast as the lead in *Starlight Express* becomes totally irrelevant (well, sort of) the minute 'Emerge' throbs into life. The KLF aside, have the fundamental requirements of chart success ever been so perfectly articulated? Like all great scamsters, Fischerspooner steal from the black bin liner of pop culture with both hands: Donna Summer's disco pulses, A Flock Of Seagulls' dress sense, Marilyn's bitchy self-regard, they're all in there somewhere. Steve Strange is no doubt consulting his lawyers as we speak. Whad-evah. 'Emerge' confirms Fischerspooner as the most delirious, unbearable and overbearing thing to hit the pop guestlist this century. Rock's frowning uncles, for once, are clearly on the run. ***(JF)***

THE D4
Party (INFECTIOUS)

Starts off with drummer Beaver releasing an insanely fast machine-gun snare roll and ends with lots of yobs going *"whooo!"* and *"yeah!"*. In-between there are lots of guitars going 'scree' and 'kudang' and 'zip'. And much shouting of the word *"pardy"*. Lyrically it explores much the same area as every song ever recorded by Andrew WK. But with less subtlety. It is, in short, akin to answering the door and being summarily smacked in the face with a cricket bat by a gang of drug-crazed Hell's Angels. These lads then proceed to strip naked, play very loud music, get extremely drunk and shit, piss, vomit, wank and expectorate all over your treasured possessions. Groovy. ***(SW)***

RICHARD HAWLEY
That's Alright Mama (SETANTA)

A purely coincidental riposte to the commotion around the grisly 'A Little Less Conversation', one hopes, this finds the talented and leather-lunged Mr Hawley crooning effortlessly through a 'version' of everyone's favourite truck driver's 1957 'smash' 'That's Alright Mama'. Having escaped the chain-gang of life in The Longpigs, you can only wish him well out on the open road, armed only with a denim shirt and a rusty six-string. With such dusty authenticity still all the rage, however, you wonder if Howlin' Jack White hasn't got a lot to answer for. This is a man, lest we forget, who shares a record collection with Shakin' Stevens. It's quite enough to give you the blueszzzzzz. ***(JF)***

THE RAPTURE
Olio (OUTPUT)

After the sensational punk disco explosion of 'House Of Jealous Lovers', New York four-piece The Rapture take a turn for the leftfield. 'Olio' is a moody six-minute epic in which singer Luke Jenner warbles like a man on the verge of some severe emotional crisis over the type of moody deep house which originally sent people to Ibiza in the late-'80s. Bearing almost no resemblance to the previous single, 'Olio' is more reminiscent of the time that The Cure suddenly 'got' dance music and decided to do a remix album. Only good. Lavish and close to incomprehensible, 'Olio' simply confirms The Rapture to be the latest brilliant band with the word 'The' featuring in their name. These truly are exciting times, eh? ***(AN)***

SLIPKNOT
My Plague (ROADRUNNER)

As the recent *Viz* comic strip *Slipknot And The Doorway In Time* attested, Corey and the boys are ripe for a spot of mockery. Before spinning 'My Plague', though, Geordie cartoonists should brace themselves for some harsh words. *"I don't mind being ogled, ridiculed, made to feel miniscule"*, growls Corey, *"If you consider the source, it's kinda pitiful"*. Ouch! As ever, you can spot a Slipknot single a mile off: they're the very average ones that feature big, echoing stadium-goth vocals, rather than the sound of a man screaming so loud that his gall bladder evacuates his body through the mouth. Not, let's be fair, prime 'Knot material. Oi, Clownface! More songs about serial killers and faeces, at the double! ***(LP)***

RIVAL SCHOOLS
Good Things (MERCURY)

Less a record, more a self-fulfilling prophecy, 'Good Things' is the latest masterstroke in Rival Schools' plot to rule over emo as a benevolent dictatorship. *"Good things are coming our way/I know they always have"*, beams perky frontman Walter Schreifels, settling into comfortable emo middle-age like a Californian grandad stretching out into his back-massaging easy-chair. For all the Schools' starry-eyed optimism, you've got to wonder exactly where a group that writes songs about things being kinda peachy fits into today's fraught rock scene. But melodic hardcore has never sounded quite so bright, anthemic, and accessible – and somehow, this charming single makes self-satisfaction sounds like a pretty attractive wild card. ***(LP)***

THE BEATINGS
Jailhouse (FANTASTIC PLASTIC)

Part of the Bohemian East London Guitar Scene (you read it here first) and allegedly "friends with gangsters", The Beatings dress in truckstop chic, reckon themselves better than The Libertines and are something of a shambles live. 'Jailhouse' gets it together. Spattered in feedback and with a chorus that features the line *"I've gone to the jailhouse"* approximately a million times, it's ephedrine for the ears, a shock to the system and a galvanising jolt of that much talked-about Future Rock'n'Roll (or No Name, as it's known round these parts). Apparently, 2001 was Marshall Amps' biggest-selling year ever. Bands like The Beatings are part of the reason why. Hail the summer of rock'n'roll! ***(AN)***

TEXT: JASON FOX/PIERS MARTIN/ALEX NEEDHAM/LOUIS PATTISON/STEVEN WELLS

TEN SPEED RACER
Listen To Bits (RED FLAG)

There has been much critical acclaim for this Dublin five-piece. One hack said their debut album was "finely crafted". Another said it was "assured". Excuse me, I'm just going to smash my head into the keyboard – hjfdsyuid dfhjdFHJ, jweoijOIJ JKDjkhc – there, that's better. Boring boring BORING fucking Travis-lite banjo-wanking woolly-jumpered hippy BASTARDS! *(A Review Police incident room is investigating allegations that Swells has never heard this record – NME CID)* ***(SW)***

FC KAHUNA
Machine Say Yes (CITY ROCKERS)

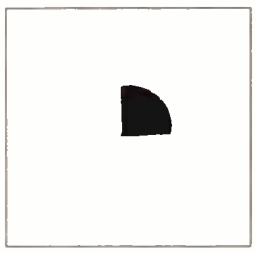
The threat of rubbish big-beat refugees sneaking their way back into the glare of the zeitgeist by hitching a ride on the synthcore bandwagon is a prospect that demands our eternal vigilance. We shall, however, wave through bass warriors FC Kahuna, who deny they were big beat in the first place, and, crucially, have pulled a stonker out of the hat. With a squelchy Numan-style electro bassline, 'Machine Say Yes' is a kissing cousin of Sugababes' 'Freak Like Me' and therefore, is not just ace, but officially In! ***(LP)***

ARTHUR ARGENT
Hold Your Head Up (WHACKED)

Twenty years ago, heavily bearded New Yorker Arthur Baker produced some cracking records with New Order. Today, he runs a pool hall in north London and mingles with hip electro types like Tiga and Felix Da Housecat. For 'Hold Your Head Up', the debut on his Whacked label, Baker pinches a break from un-hip early-'70s act Argent and makes it sound like Take That in a wind tunnel. Investigate instead for Soulwax's superb 'Soulwhacked' mix, a sprightly confection that ranks as one of the Belgians' better efforts. ***(PM)***

JELLO
Chimchamzee (PEACEFROG)

As Bola, Manchester's Darryl Fitton released a fine album of dense, glacial electronics, 'Fyuti', earlier this year for clandestine techno cartel Skam. Unusually prolific, 'Chimchamzee' is Fitton's first outing as Jello, and though the name has changed, the process remains the same, with Fitton crafting the kind of edgy electro funk that merits repeated listening. Autechre's 'Ultramatique 6 Mix' finds Rob Brown and Sean Booth foregoing the brutal abrasions of their 'Ganz_Graf' single for a forlorn outing on the piano. Purdy. ***(PM)***



BRIGHT EYES
There Is No Beginning To The Story EP (WICHITA)

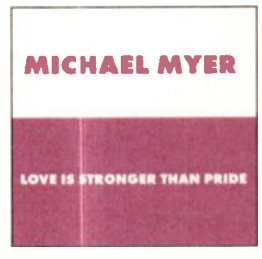
At the age of 22, Bright Eyes mainman Conor Oberst should feel like a veteran. It's been eight years since he first clicked 'record' on a four-track and his recent garage project Desaparecidos must have seen those grey hairs sprouting like graveyard daisies. Thankfully, the joyful 'From A Balance Beam' – a heartening tale about frolicking angels – confirms Oberst's status as the best singer-songwriter to emerge from the US underground since Will Oldham. Splendid stuff. ***(LP)***

TIM DELUXE FEAT SAM OBERNIK
It Just Won't Do (UNDERWATER)

As anyone who's been to a wedding reception or on a Club 18-30 holiday will know, there's a thin line between the cheerful and the annoying. 'It Just Won't Do' just stays the right side of comedy-bow-tie-and-over-attentive-rep hell: it's Latin-tinged house with trumpets and lyrics delivered in the manner of someone doing the conga. Destined to soundtrack nights of sand, sea and flaming sambuccas (and sick), this makes S Club 7 sound like Radiohead. In a very real sense, wa-hey! ***(AN)***

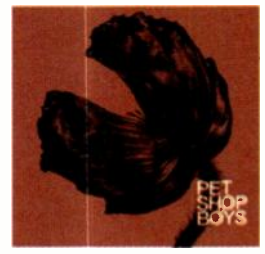
MICHAEL MAYER
Love Is Stronger Than Pride (KOMPAKT EXTRA)

One of those records that once heard is never forgotten. Big in Berlin, even bigger at this year's Sonar festival in Barcelona where it was played by every self-respecting DJ, 'Love Is Stronger Than Pride' is a stylish example of the kind of minimal motorik house sound championed by Cologne's Kompakt stable. Managing to be both melancholic and uplifting, label boss Michael Mayer combines a supple bass groove with a bittersweet lyric. The perfect track for those who crave some emotion on the dancefloor. ***(PM)***

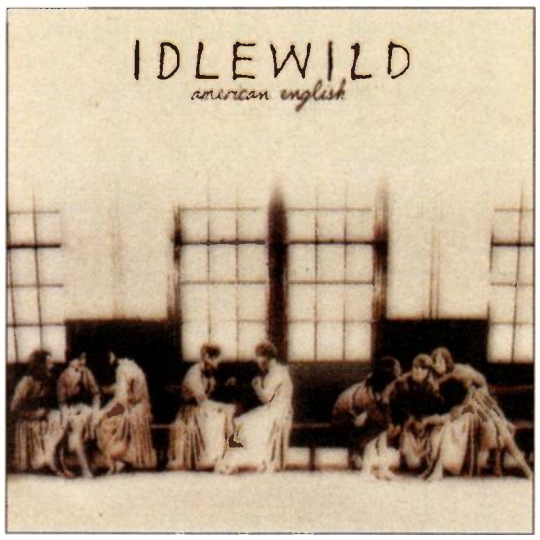


PET SHOP BOYS
I Get Along (PARLOPHONE)

Unless you count your audience among the brainless Jubilee flag-wavers of this fine nation, it's a bad bit of timing to pack up your synths and start sounding like late-period Paul McCartney. With guitar by Johnny Marr – who should know better but has proved again and again that he doesn't – 'I Get Along' dribbles from the speakers like a spilt blancmange. A shame, because the lyric – an imagined love story between Tony Blair and Peter Mandelson – demonstrates that Neil Tennant still has a keen satirical edge. ***(LP)***



ESSENTIAL NEW SINGLE



IDLEWILD
American English

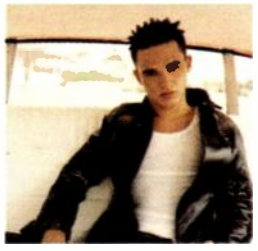
- One of the country's best rock bands follow up their recent chart success with another single lifted from the forthcoming album, The Remote Part
- CD1 includes two brand new tracks Poor Thing and These Are Just Years, plus the American English Video and Photo Gallery
- CD2 includes The Nothing I Know and We Always Have To Impress

Idlewild will be live and signing at the following Virgin Megastores:
Glasgow - Buchanan Street - 15 June
London - Oxford Street - 17 June

WHATEVER TURNS YOU ON
Virgin megastores
virgin.com/megastores/uk

GARETH GATES
Anyone Of Us (Stupid Mistake) (BMG)

Oh he was cute when he did that s-s-s-s-stuttering virgin darling little woolly puppywuppy-doggywoggy routine, wasn't he, hmm? But we didn't really think this through, did we? This is triple-plus super-bland Travis-style ear cancer-causing aural pig-muck. Fuck this – we want secret CCTV footage of GG boning Jordan. Then a car crash, a hang-gliding accident, a drug overdose – whatever. But death or serious injury please. In the meantime, lad, you're wasting valuable space. You're not even worth hating. Just fuck off. ***(SW)***

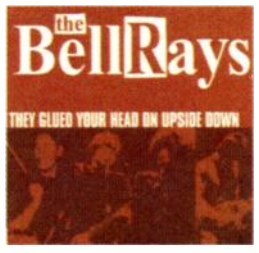


JAMIROQUAI
Corner Of The Earth (SONY S2)

"They called me the Twat In The Hat!" raged the Tit In The Tit'fer, going on to brag about his sports cars, money and celebrity girlfriend before concluding, "So who's the twat now!?" You are. Then, now and forever. And a third-rate Stevie Wonder copyist. All your songs are white-socked, soft southern pseudo-soul shite. And all your fans are wankers. And that photographer who whacked you outside that nightclub didn't fucking punch you hard enough, did he? Given that you are still capable of making such fucking awful records. Twat. ***(SW)***

THE BELLRAYS
They Glued Your Head On Upside Down (POPTONES)

Dugga dugga clug-dung dugga clang – yeah! Filthy, stinking, roaring, bluesy fuggin' 'pub rock'. This is so 1975 it parts its hair down the middle and wears a tank top. It's a song about a bald beardie-weirdie – possibly Michael Eavis. It's aural pornography, in that it's a series of tired old clichés, but done with much vim. Hearing this, you'll probably find yourself becoming aroused despite your finer instincts. Unless you're a Coldplay fan, in which case you'll shit yourself. ***(SW)***



TEAMAXE/IPAMBELF
Get The Claw EP (MASSIVE ADVANCE)

Two men who can probably recite the serial numbers on every Aphex Twin release, Teamaxe and Ipambelf come to Brighton's Massive Advance label bearing six tracks of non-threatening electronics. Teamaxe's Thomas Mitchell provides nifty acid exercises rounded off by the balmy 'Moodymoodywhattodo'. Gary Runder takes a less conventional route as Ipambelf, fleshing out a series of doodles with easy melodies and, on 'Pinky's Hip Pocket', the kind of bassline that Mogwai might have penned back in 1997. ***(PM)***

OBI
Somewhere Nicer (COOKING VINYL)

Bigged up on Radio 2, and soon to play rock'n'roll hotspots Borders bookshop and the Elbow Rooms, Islington, Obi are about as far from The Beatings as it's possible to get. It would be brilliant if 'Somewhere Nicer' turned out to be gangsta rap or some foul-mouthed piece of electroclash, but unfortunately it conforms exactly to type – jolly acoustic guitars, fey vocals and a burst of harmonica at the end by way of 'excitement'. If it was any wetter there would be fish living in it. ***(AN)***

PETE YORN
Strange Condition (COLUMBIA)

He's an LA-based male 'singer-songwriter'. He's called Yorn. This writes itself, doesn't it? Except for the fact that laddie out of The Vines scrawls this wanker's name on his arm at gigs. Which is a bit like The Strokes admitting to being fans of Bryan Adams. It's like one of those pictures you get in the tabloids of a mangy ol' tomcat cuddled up with a little baby mouse. No, sorry, nature will not be mocked. Rip, mangle, eviscerate, chew, swallow, shit. It's the only language these 'singer-songwriter' bastards understand. ***(SW)***

ABRAHAM
Magpie (JBO)

It has been revealed that a meteorite the size of Elland Road narrowly missed the earth last month. Yet had it hit, triggering global chaos and untold destruction, you get the impression that a dive bar in Hoxton would still be playing Abraham's soporific lounge pop to doe-eyed denizens in distressed denim. So slick is Abraham's appropriation of gastro-pub Sunday morning hangover music, you feel sure a tooled-up Morcheeba will soon be waiting for them down a dark alley. It's brutal out there in chill-out land. ***(JF)***

ASHANTI
Foolish (DEF JAM)

Ashanti has caused a massive amount of fuss in the States. One week in April, she was simultaneously at Numbers One, Two and Three with this, her duet with Ja Rule and J.Lo's 'Ain't It Funny (Remix)' (on which her vocals were, ahem, 'blended' with the stroppy diva's). When you hear 'Foolish', you'll be baffled as to why – it's a nice but hardly groundbreaking slice of R&B. But like the great 'Always On Time', 'Foolish' takes you by stealth. Who knows – you might be buying the poetry book she's got coming out (true!) by Christmas. ***(AN)***

HAVE A GOOD TIME

ED CASE
Good Times

- This brand new single from Ed Case features the guest vocals of Skunk Anansie singer, Skin
- It's the second track from the multi-talented DJ/producer's hugely anticipated forthcoming album Ed's Guest List
- Don't miss the excellent Whoudunnit? mix of the track – available on all formats

WHATEVER TURNS YOU ON

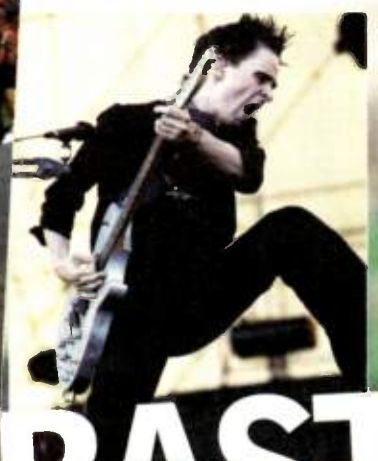
Virgin megastores

virgin.com/megastores/uk

LIVE REVIEWS

Edited by Pat Long

Charades time and Matt gets a sticky one. Coldplay's new album



Bellissimo! Matt does the rock opera thing

MR BOMBASTIC!

Yes fans, you have only yourselves to blame

Naming the new songs is proving another tricky challenge

Blue sky, balloons, glitter and a metal fan at the wrong show

MUSE

Jammin' Festival, Imola, Italy

Twelve hours ago Muse were rattling around their London rehearsal studio, kicking new songs into shape and playing badminton. In 40 minutes they'll arrive at the Heineken Jammin' Festival in Imola. And it is hot. Damn hot. England v Nigeria hot. *NME* will spend most of the gig wanging Red Cross-supplied plasma-bags of drinking water into the crowd. If these 50,000 Italian rock fans were dogs, most of them would already be dead.

Drummer Dom Howard takes one look at the crowd, clenches his buttocks and mutters, "Fuck me!" Much as he did at Pink Pop in Holland. Much as he still does every time Muse play to more than two students and a poodle.

This is not the time or place to see Muse. They need a roof. Or rain. Or walls to bounce off. Preferably lined with rubber. Before they appear, the crowd are merrily singing along to one of Kurt Cobain's manic depressive epics. Minutes later they are nodding their heads and muttering, "Mmmm, *molto profundo*!" as Matt Bellamy attacks the intricate cod-classical keyboard coda intro to 'Space Dementia'.

Now if you were Muse, under these sweltering circumstances, you'd do an England v Denmark: bang in three early crowd-pleasers, then shut up shop. But Muse, dressed like the Viet Cong and running around like Senegal strikers on superspeed – play not one, not two, but FOUR new songs. Inevitable moments of fumble-thumbed fuckuppery ensue. All the new songs sound like Hawkwind fronted by a choirboy auditioning for *Amadeus: The Rock Musical*. Which is to say they sound like Muse. One has a riff like a thousand bombers raiding a Nazi ball-bearing plant. Only heavier.

As the scorching sun finally sets and Muse reach yet another crazy crescendo, Matt jabs his silver axe upwards. A huge white balloon floats overhead, bursts and showers the stage in bits of glitter. As gimmicks go, it is cheap and amusing. And wonderfully rock'n'roll.

When *NME* rejoins Muse backstage their previously pristine dressing room stinks like a street-drinker's armpit. The question now is not will they party, but how much? We've researched these bastards. We know all about the joke-shop masks, the magic mushrooms, the raw fish fetish and the desecration of Shinto shrines. Yes, you read that right. See that footage of Rio Ferdinand and Michael Owen wowing Japan with their respectful behaviour at an ancient centre of ancestral worship? When Muse were there ('shroomed to the giddy tits) they threw holy water over each other and ran off yelling, "See ya, God!"

So what's on the itinerary tonight? Pop in a cathedral, gnaw on a saint's shin bone and shit in the font? No, tonight there will be no drugged-up blasphemy or sushi-fuelled sex shenanigans. Muse will stay sober(ish), watch the Red Hot Chili Peppers, then go to bed early.

Why? Because tomorrow Matt is going to meet the Italian father of the love of his life. "I'm a bit nervous. He's never approved of anybody before and apparently he hates rock musicians."

So are you going to tell him you're a landscape gardener?

"No, I think I'll tell him I'm a composer."

How wise. How apt. How wonderfully fitting.

Steven Wells

MATT'S ENTERTAINMENT

The Muse rider in full

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Lemons
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Cheese
Chocolate snacks
Five Miller yoghurts
Three pairs black
sports socks (size 6-11)
Six packets Marlboro Lights
One CD player

PHOTOGRAPHY: ALEX MAGUIRE

UNIFORMLY EXCELLENT

Ill, nasty, but in no way punk: The Icarus Line

THE ICARUS LINE
London Camden Barfly

No-one was expecting *this*. When The Icarus Line first played in London last summer, they were a raggedy, slapdash and largely tuneless delight. As wide-eyed as five jaded LA kids can get, they laced their frantic semi-orthodox hardcore with sleazy blues-rock and Stooges-y menace, stumbled around a bit and generally exuded a sort of giddy confidence.

But now... now they look *ill*. Ill and nasty; uniformly red eyed, with pasty complexions and lank, matted hair straying over their collars. As soon as they grind into super slo-mo newie 'The Big Sleep' everything becomes clear: The Icarus Line are no longer even vaguely a punk band, whatever you want that to mean. Locking instead into a heavy-lidded pizza'n'late-night TV stoner-rock sound, the new material mines a noble seam of nod music. 'Kiss Like Lizards' has the heavy, resigned repetition of Jason Pierce's pre-Spiritualized drone maestros Spacemen 3, while the saucer-eyed space-rock of 'Getting Bright At Night' is reminiscent of early Verve – with better drugs and worse hair.

Still, The Icarus Line have the good sense to pepper their lengthy drug-jam leanings with brief, corruscating blasts like 'Feed A Cat To Your Cobra', a song built on the simplest, brashest riff imaginable. Even at their most laid-back, The Icarus Line can't help but sound nasty.
Pat Long

Red tie at night, after dinner delight

PHOTOGRAPHY: SANNA CHARLES/JO MCCAUGHEY

THE POLYPHONIC SPREE
London Camden Monarch

The summer camps of America must be in crisis. All their smiley youth leaders are here at the Monarch, in white robes, playing French horns and pogo-ing. Dallas' Polyphonic Spree – all 23 of them – plus keyboards, guitars, kettle drums, brass and Theremin frug away with unnerving euphoria. They are like something The Flaming Lips made up as an experiment. They are terrific.

Led by the rosy-cheeked Tim Delaughter, the Spree make multi-layered, '60s choral emo oompah music whose volume hits you in the chest with actual physical force. In terms of sheer numbers, their closest peers are Godspeed You Black Emperor!, but gloom finds no quarter in the Polyphonic mind. Their tunes are happy. They are clappy. Songs like 'It's The Sun' or forthcoming single 'Soldier Girl' are about Nice Things like the sun. Being strong. Calling your dad. They might be deeply religious, but God is never mentioned. Beyond the cassocks and joviality, Delaughter's tunes are joyous, surging things, recalling early Mercury Rev. We defy you not to fall under their influence.
Kitty Empire

SONIC YOUTH/LIARS
Bristol Academy

Like Alec Empire stripped of synths and leather, Liars frontman Angus Andrew catapults himself around the stage in perfect sync with the marching band drone of post-punk hell. Living proof that, fun as art and wanking are, you can get too much of a good thing.

This is a lesson that Sonic Youth are stronger for having learned. Back with their *16th* album, 'Murray Street', they have dragged themselves out of avant-garde obscurity to make a record as relevant to today as 'Daydream Nation' was in 1988. 'The Empty Page' and 'Disconnection Notice' jangle with sun-kissed melody surely indebted to the songwriting input of latest recruit, Jim O'Rourke. The 90-minute art-jams are replaced with controlled guitar blazes against which Kim Gordon's distressed vocals sound more ferociously cool than ever.

The willingness to experiment, make mistakes and account for almost every rock movement going is what makes Sonic Youth so vital. Your parents may have woken up to The Velvet Underground 15 years too late; you don't have to do the same.
Krissi Murison

The shame of narcolepsy: The Polyphonic Spree

THE MOLDY PEACHES
Leicester Charlotte

If The Moldy Peaches are anything to go by, New York's Antifolk scene has a daringly liberal dress code. Adam Green looks like a skinnier Speedy Gonzales, while Kimya Dawson sports a delightful gorilla apron/bear suit/headdress/platform trainers ensemble. Incredibly, the Peaches sound as absurd as they dress – take the jaunty paean to web filth that is 'Downloading Porn With Davo' or deliciously vile single 'Rainbows'.

Not that Dawson's particularly brash: she offers up only one piece of advice for the admiring girls in the front row: "If you let the boys touch you too much, you'll end up pregnant."

Despite the comic smarts, regarding the MPs purely as a novelty band would be a mistake. A greatly augmented 'Greyhound Bus' rocks like a baby MC5, while the touching sentiment of 'Nothing Came Out' is underlined by Green's sweetly emotive recorder solo. Yes, recorder solo. But with costumes – and songs – this good, who needs Marshall amps anyway?
Hardeep Phull

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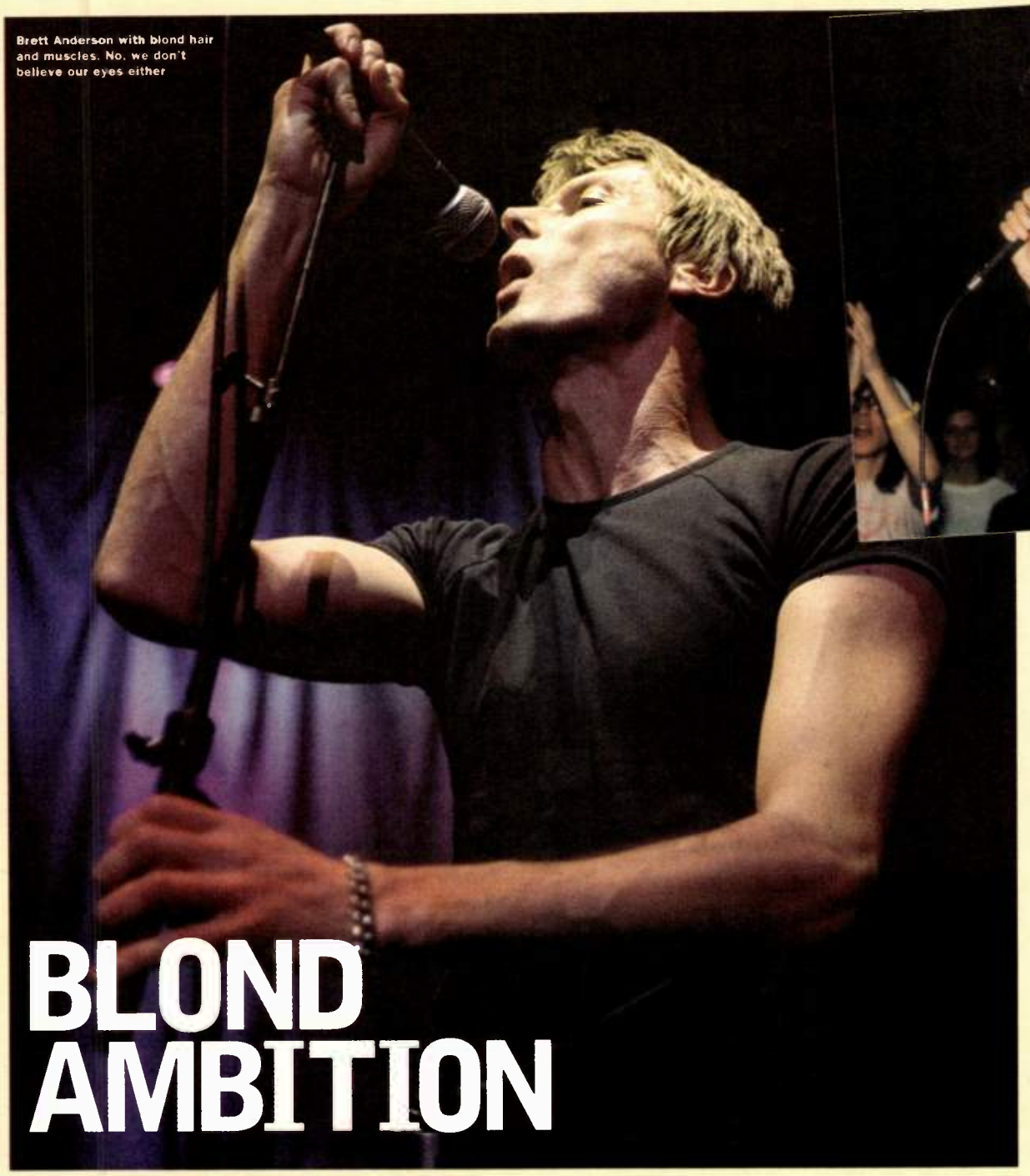


Brett Anderson with blond hair and muscles. No, we don't believe our eyes either

Less of a surprise, though, that Peaches' clothes have all fallen off

BLOND AMBITION

SUEDE/PEACHES
London Royal Festival Hall

Peaches is wearing sunglasses. At night. And little else, besides pink knickers, plastic fishnet tights and a skipload of fuck-you attitude. With her grim mullet and coldly functional lapdancer poses, the Canadian beatbox rap queen looks awfully exposed up there. Which may just be her point.

Despite being bracketed with the electroclash crowd, Peaches now alternates dominatrix techno with PJ Harvey-style blues-rock moans. The sour and tinny sound is still an acquired taste, but there is something courageous and unsettling about her stark marriage of salacious rhymes and lethally bored delivery. This is performance-art strip show with added fem-punk provocation: a real vagina monologue. She ends the show almost naked, shuddering violently and spitting fake blood.

For Suede's first public outing in over two years, Brett Anderson arrives with a streaky blond barnet and a sunny batch of fresh tunes. Swept along by a ten-piece string section, forthcoming album tracks 'Positivity', 'Lost In TV' and 'When The Rain Falls' sound dangerously wholesome. Even tougher new songs like 'Beautiful Losers' and 'Obsessions' feel polished and gym-toned.

Pleasant enough, but what ever happened to Brett's basement-dwelling, gender-buggering, laudanum-supping, sex-Nazi glam-stomp urban-voodoo anthems? Ah, here they are: a ragingly euphoric 'Trash', an intoxicated 'She's In Fashion', a raw-knuckled 'Can't Get Enough'. Cocksure and energised, Brett berates the audience for not buying 'Head Music', then encores with an epic reshuffle of 'My Insatiable One'. Even after a decade in the game, a Suede show still feels passionate, powerful and exhilarating enough to qualify as a genuine Event. Their new direction may sound alarmingly cheery, but fortunately, as with Brett's revamped hairdo, their dark roots still show through.

Stephen Dalton

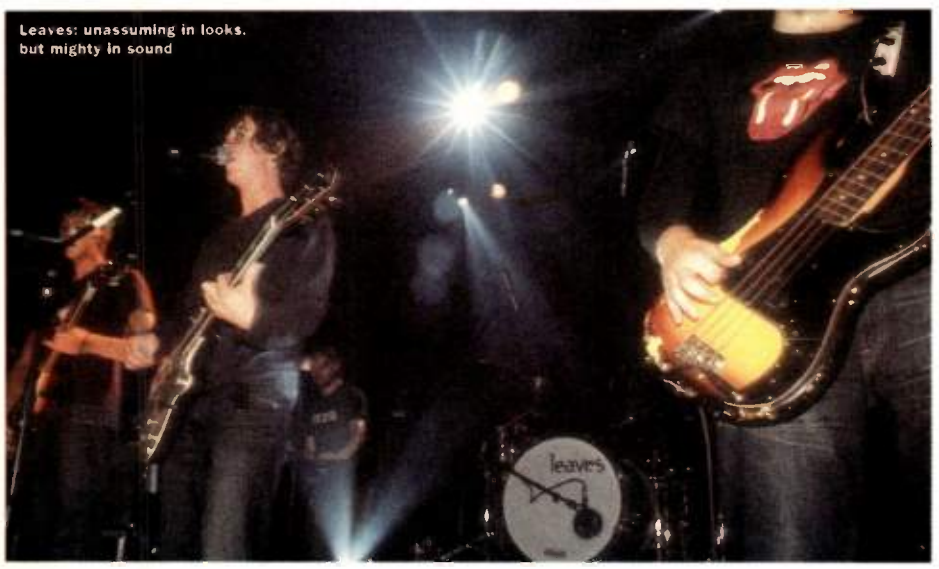
LEAVES
Reykjavik Kari

Only a place as surreal and magical as Iceland could spawn a band special enough to really deserve the treasured title of The New Radiohead. Unlike others less worthy of such comparisons, local four-piece Leaves hark back to the glorious early days of Thom and co, aping their chaos and grace rather than pinching their sound verbatim and leaving the soul behind.

Though tonight is only their third hometown gig (they recently co-headlined with The Stokes here and blew them offstage), Leaves already sound like a band to fall in love with. Impossibly fresh-faced, and with a Beck lookalike singer in Arnar Gudjonsson, they sound as claustrophobic, beautiful and plain mystifying as the scenery of their homeland. Forthcoming single 'Catch' has the Saturday night swagger of classic Suede, 'Suppose' is a plaintive acoustic sigh while the epic wail of 'Silence' singlehandedly plots Leaves' path to stadium glory. All the while, Arnar attacks his guitar with a tense conviction that makes him mesmerising to watch, though he actually does little.

It's entertainment enough to wonder how such a spectacularly forceful voice comes from such an unassuming body. And why on earth such an affecting, important band still remain largely a secret.

Siobhan Grogan



Leaves: unassuming in looks, but mighty in sound

PHOTOGRAPHY: JOE PLIMMER/CAMERA PRESS/SANNA CHARLES

MODEY LEMON
London Notting Hill Arts Club

If you're going to play music this ugly, you need to be really good-looking. Modey Lemon singer Phil Boyd is. He looks like a *Vogue* model who's smoked too much crack and been possessed by the same evil force that once held Neil Hagerty and Jon Spencer in its grip. He's fucking gorgeous.

It's difficult to distinguish much difference at all between any of the songs that the Pittsburgh duo play tonight, but it doesn't really matter because they all sound amazing – complete white noise rock'n'roll chaos. Like falling down 15 sets of stairs with 25 aluminium bin-lids tied to your body while rats eat into your brain. Only in a really, really good way, obviously.

Occasionally, drummer Paul Quattrone will do backflips across the stage while Boyd stands there with his guitar squealing like a boiled baby, his cheekbones peaking out from beneath his perfectly dishevelled feather cut.

There's a lot of shit going round masquerading as garage rock right now, but Modey Lemon are the real deal. They don't even have to try.

Andy Capper

ENON
London Camden Monarch

When skewed alt.rock upstarts Brainiac lost singer Timmy Taylor in a car crash after touring Europe with Beck in the late-'90s, they left their guitarist John Schmersal to begin over again. Recruiting Toko Yasuda from NYC art-indie types Blonde Redhead, he formed Enon, now in town to promote their excellent second full-length LP, 'High Society'.

The carnival of pop freakery kicks off with 'Old Dominion', a lost Cobain riff wrapped in the sun-kissed odd-pop of premier psychedelic merchants The Olivia Tremor Control. 'In This City', meanwhile, starts with a sudden explosion of analogue synth, over which Toko coos madly like a hip-hop Saint Etienne relocated to New York's Lower East Side.

Trading off vocal duties like an American underground version of The Carpenters, Toko and John continually flaunt their musical Attention Deficit Disorder: shifting in and out of every conceivable style, while Schmersal does the rubbery Jagger chicken dance to falsetto funk workouts like 'Rubber Car' and 'Natural Disasters'.

Their alchemical way of creating exhilarating pop idiocy is addictive: as they leave the stage, the crowd are chanting Enon's name in unison, desperately wanting this crazed geek new-wave cabaret never to end.

Paul Brownell

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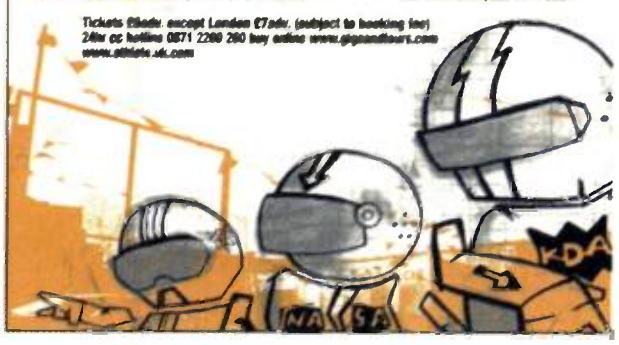

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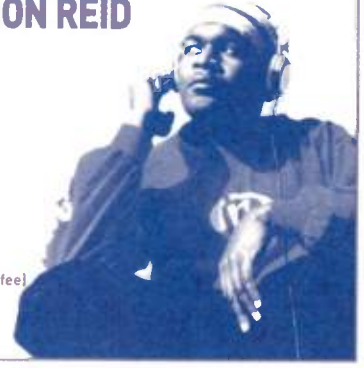

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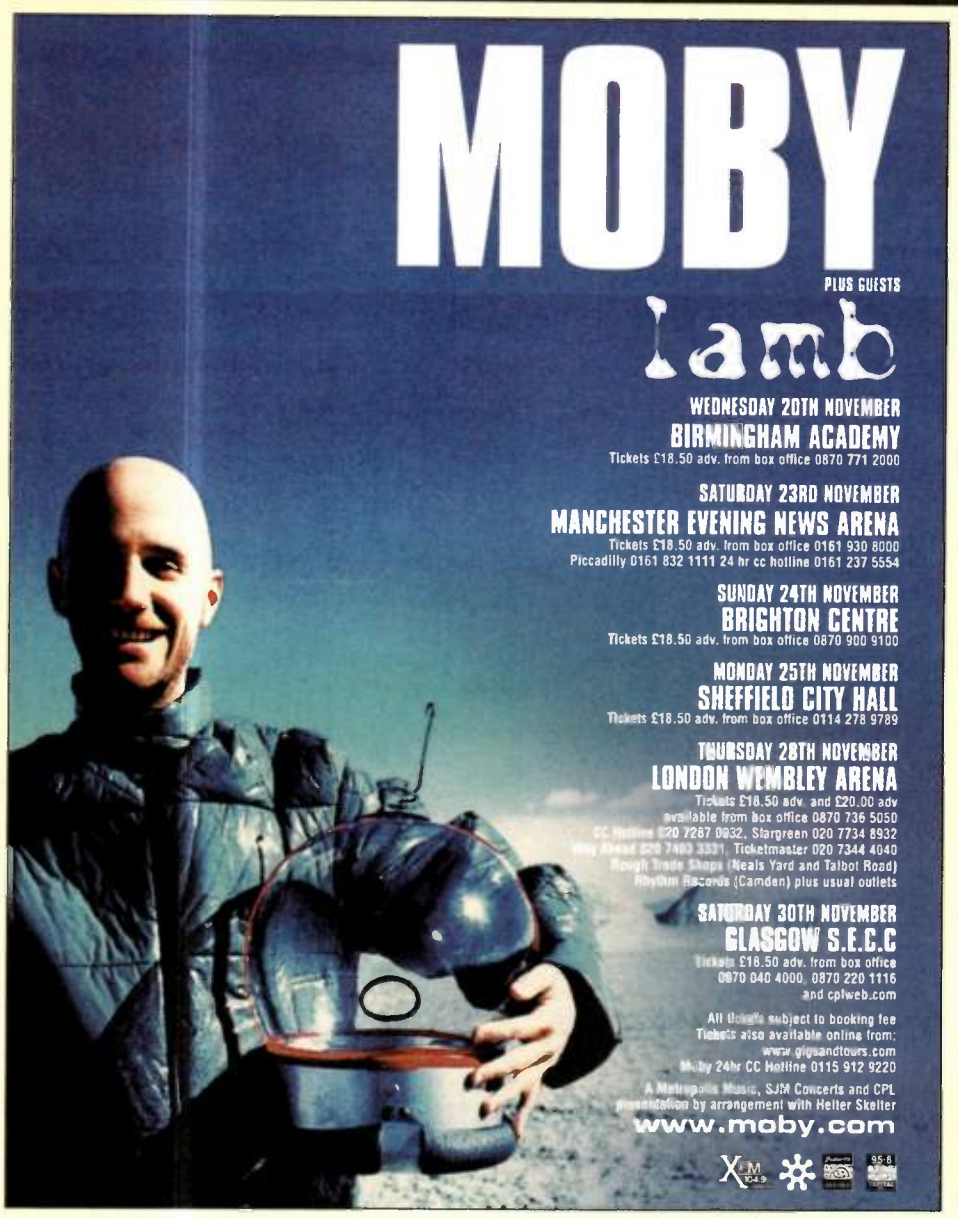
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Tue 09	Cambridge Junction * †		01223 511511
Wed 10	London Astoria * †	sold out	020 7344 0044

† * * * indicates which special guest/s appearing.

The Flaming Lips new single 'Do You Realize' out on 5th August and brand new album 'Yoshimi Battles The Pink Robots' released July 15th 2002
New Bob Mould album 'Modulate' available in stores now. David Kitt's album 'The Big Romance' available now

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barfly info@barflyclub.com
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barfly cardiff.info@barflyclub.com
Kingsway, Cardiff
CARDIFF CF10 3FD
Tel: 02920 677 658

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barfly sheffield.info@barflyclub.com
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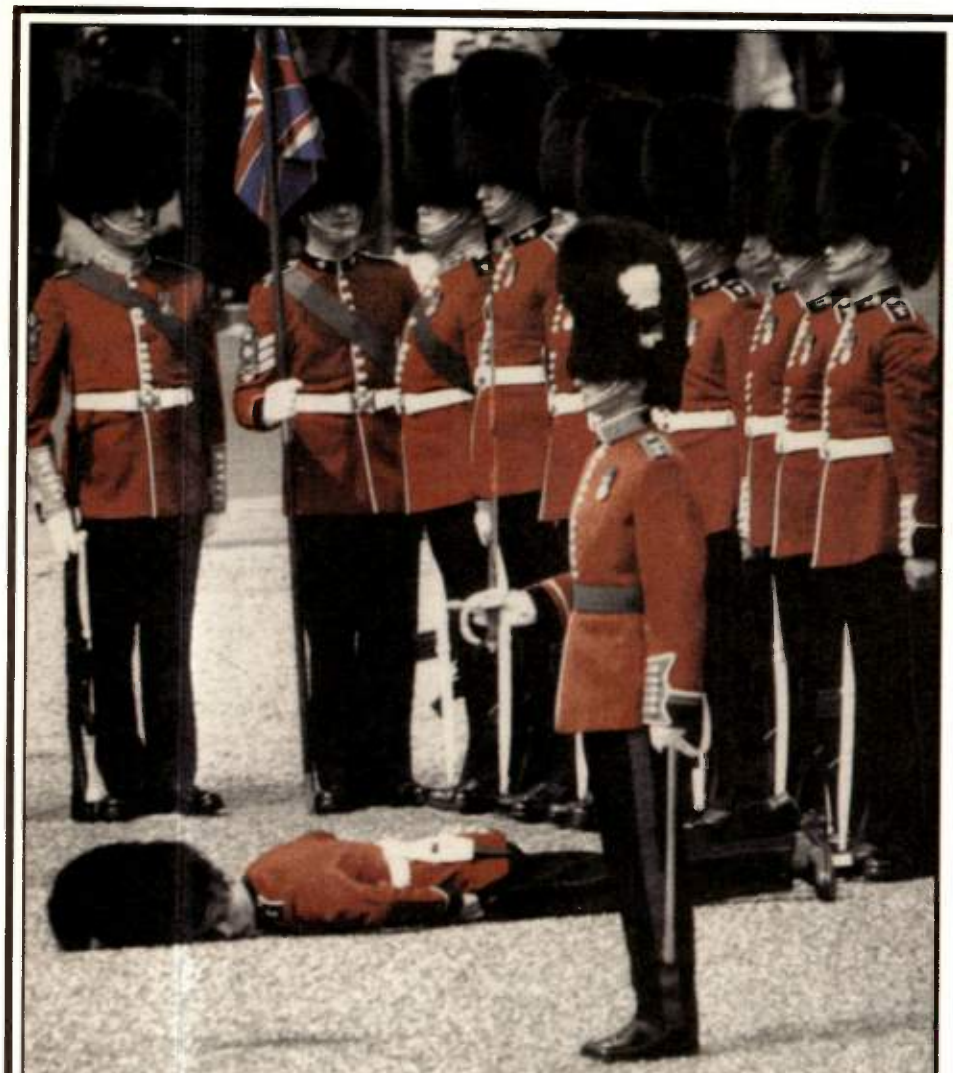

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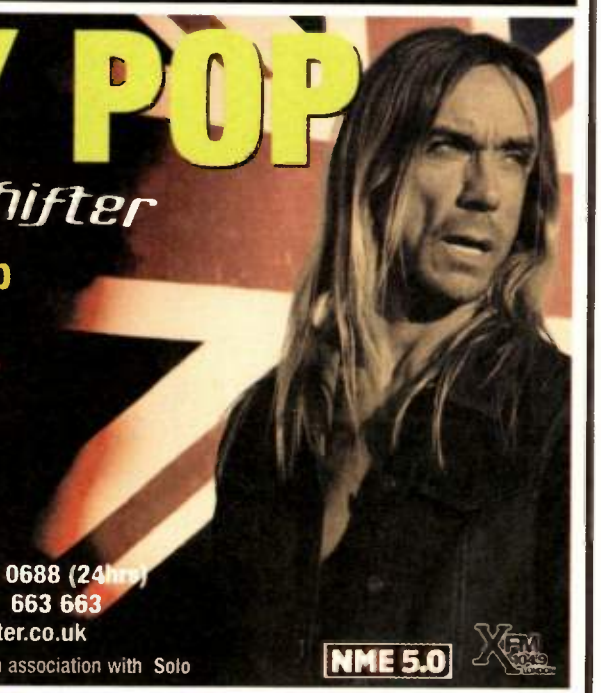

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FIB CLUB:	JOSEPH ARTHUR. THE MONTGOLFIER BROTHERS. NOSOTRÄSH. VIVA LAS VEGAS. ÚRSULA. W.I.T. MR. FEELING AFROSOULVISION. DJ ROJIBLANCO. NAKED MUSIC NIGHT: ANDY CALDWELL. PETALPUSHER LIVE. MAURIZIO AVILES. AQUANOTE.	LOW. THALIA ZEDEK. POLAR. FINE!. AROAH. OMAR. THE MAGICKREW (ROBERT ALVES+ CHRISTOPHE BASTERRA). INTERNATIONAL DEEJAY GIGOLOS NIGHT: FILIPPO NAUGHTY MOSCATELLO LIVE. SAVAS PASCALIDIS DJ. ZOMBIE NATION LIVE. TRAXX DJ.	PERRY BLAKE. NEIL HALSTEAD. BEEF. DELUXE. DOMESTIC. DJ BLUETONIC. TOXICOSMOS DJ. DECONSTRUCTION AGE. TUMMY TOUCH NIGHT: TIM "LOVE" LEE LIVE SOUNDSYSTEM. SOUVENIR LIVE. ORGANIC AUDIO LIVE. TUTTO MATTO.
CHILL OUT:	BJÖRK MIX. NEN. AKASHA. CNOID ~ RADAR. COEVAL. ~SCAPE/BERLIN: STEFAN BETKE AKA POLE. BARBARA PREISINGER. JAN JELINEK. ANDREW PEKLER.	PT 10. ARMAND KUKA. FIBLA. ZERO. SHITKATAPULT/BERLIN: T. RAUMSCHMIERE. MARC WEISER/RECHENZENTRUM. APPARAT.	DYERENGER. SENSITIVE AUDIO. MARIO CIËLO. COCÓ CIËLO. KOMPAKT/COLOGNE: TOBIAS THOMAS. SUPERPITCHER. RALPH CHRISTOPH.

WELCOME PARTY (FIBSTART!). 1ST AUGUST: NADA SURF. TÉLÉPOPMUSIK. LE HAMMOND INFERNO DJ'S. THE HACKER. BEACHWOOD SPARKS. CASSINO. OCTUBRE. MAGA.

FAREWELL PARTY ON THE BEACH. 5TH AUGUST: ALEK STARK & THE REPLICANT. TONI ROX. TOBIAS THOMAS.

PISTA MOND: RICHARD FEARLESS (DEATH IN VEGAS). JUSTINE FRISCHMANN (ELASTICA). MANI (PRIMAL SCREAM). SOFT DJ. NIÑO VS. MORIARTY. SIAMISS. SMART. MR. DJ. AMABLE. CAMELOT DJ'S. DJ POLAR. BUENAVISTA.

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GIG GUIDE

From Wednesday July 3 to Tuesday July 9

Edited by Zane

Britain's best and biggest gig list. Send your dates to NME Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to gigs@ipcmedia.com. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT *http://www.nme.com*

WEDNESDAY 3

BIRMINGHAM NEC 0121 780 4133 **Elton John**
BRIGHTON Concorde 2 01273 207241 **Luciano/Dub Syndicate**
BRISTOL Colston Hall 0117 922 3683 **John Martyn**
BRISTOL Croft 0117 903 0796 **Mr Zippy/Uncle Brian**
BRISTOL Fleece & Firkin 0117 945 0996 **Fat Cats/Afterglow**
CORK Lobby Bar 00 35321 311113 **Robert Fisher/Steve Wynn**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Siouxsie & The Banshees**
DUDLEY JB's 01384 253597 **Erocktica**
EXETER Cavern Club 01392 495370 **Too Hot/Fluff Castle**
FOLKESTONE Leas Cliff Hall 01303 253193 **Paul Weller**
GLASGOW Barfly 0870 907 0999 **Lush Rollers/Croft Number 5**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Elmo/Sustained**
HULL Adelphi 01482 348216 **Biffy Clyro/Hell Is For Heroes/ThisGIRL**
HULL Arena 01482 325252 **Oasis/The Soundtrack Of Our Lives**
LEEDS Bassment 0113 245 0689 **To Rococo Rot/Snail Racing**
LEEDS New Roscoe 0113 246 0778 **Cinerama**
LEICESTER Charlotte 0116 255 3956 **Josiah**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Interpol/Zutons**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Empty Vessels/My Octopus George**
LONDON Camden Lock Tavern NW1 020 7485 0909 **Murcof**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Ratdog**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Alex Lloyd**
LONDON Highbury Corner Garage N5 020 7607 1818 **Machine Head**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **James Robert Morrison/La Honda**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Silde Pheromone/Skinflowers**
LONDON Kentish Town Forum NW5 020 7344 0044 **Cake**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Imperial Leisure/The Vegastones**

ON GIG OF THE WEEK

INTERPOL
Wednesday 3

Living in the past has never been so stylish. The latest men to plunder edgy guitars and dour moods from the '80s are New York's Interpol, who bring their sleek lines and electric promise to our shores just in time to catch the new art-rock wave. *NME* On Night, Barfly @ The Monarch, 49 Chalk Farm Road, London NW1 (020 7916 1049), doors 7.30pm, £5 in advance/£6 on the door.

PHOTOGRAPHY: PA/ANDY WILLSHER/SANNA CHARLES

LONDON Kingston Peel 020 8546 3516 **Locus/Gutworm**
LONDON Oxford Circus Hanover Grand W1 020 7499 7977 **Even/Dorp**
LONDON Oxford Circus Phoenix W1 020 7580 8881 **Alternative 3**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Ciccone/Vermont/Doll's House**
LONDON Shepherds Bush Empire W12 020 7771 2000 **David Byrne**
LONDON South Kensington Royal Albert Hall SW7 020 7589 8212 **BB King**
LONDON Wembley Arena 0870 739 0739 **Rod Stewart**
MANCHESTER Academy 0161 275 2930 **Aimee Mann/Grand Drive**
NORTHAMPTON Roadmender Centre 01604 604222 **The Damned**
SHEFFIELD Barfly 0114 220 3618 **Bobby Conn/The Cribs/Venis**
SOUTH SHIELDS Amphitheatre 0191 455 7411 **The Blockheads**
WOLVERHAMPTON Little Civic 01902 552121 **Violent Delight**

THURSDAY 4

BATH Porter Cellar Bar 01225 404445 **Fat Cats**
BIRKENHEAD Iron Door 0151 639 1414 **The Hangmen**
BIRMINGHAM Alexandra Theatre 0121 643 1231 **The Flaming Lips/David Kitt/Goldrush**
BLACKBURN North Bar 01254 682670 **Gold Blade/IINVIISIBLES**
BRADFORD Penningtons 01274 304455 **Violent Delight**
CAMBRIDGE Boat Race 01223 508533 **Lightyear/Five Knuckle/Red Lights Flash**
CARDIFF Clwb Ifor Bach 029 2023 2199 **The Loves/Error Plains**
COVENTRY Colosseum 024 7655 4473 **The Candys/The Cedars**
DERBY Assembly Rooms 01332 255800 **The Damned**
GLASGOW Barfly 0870 907 0999 **D4/The Grim Northern Social/Barefoot**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **NU/La Chunky/Escobar 9**
HANLEY Sugarmill 01782 214991 **The Soundtrack Of Our Lives/Minuteman**
LEEDS Joseph's Well 0113 203 1861 **Rock Bitch/Catalyst**
LIVERPOOL Kings Dock Arena 0151 256 5555 **Jools Holland & His Rhythm & Blues Orchestra**
LIVERPOOL Stanley Theatre 0151 709 9108 **Cinerama**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Joan Of Ass/Baxendale**
LONDON Brixton Academy SW9 020 7771 2000 **Erykah Badu**
LONDON Camden Dingwalls NW1 020 7267 1577 **Thee Gilmore**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Tokyo Dragons/Silvery/Blue Mantras**
LONDON Camden Underworld NW1 020 7482 1932 **The Varukers/The 99's/Intensive Care**
LONDON Camden Verge NW5 020 7485 2781 **Robots In Disguise**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Aimee Mann/Grand Drive**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **ME/Tree House Three**
LONDON Highbury Corner Garage N5 020 7607 1818 **Moly/Waterburner/Dopermine Theory**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Dave Sharp**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Killerest Expression**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Draw**
LONDON Old Street Cargo EC2 020 7613 7731 **Murcof/Manitoba**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The BellRays**
LONDON Shoreditch Herbal E2 020 7613 4462 **Mint Royale/Organic Audio**
MANCHESTER Palace Club 0161 257 2484 **Bone-Box/Moco**
MARGATE Winter Gardens 01843 292795 **Paul Weller**
NOTTINGHAM Forest Tavern, Maze 0115 947 5650 **The Guthries**
NOTTINGHAM Rock City 0115 941 2544 **Hell Is For Heroes/Biffy Clyro/ThisGIRL**
OXFORD Bullingdon Arms 01865 244516 **Drug Dealer Cheer Leader**
PERTH Twa Tams 01738 634500 **Cosmic Rough Riders**
PETERBOROUGH Park 01733 310383 **Jesse James**
PRESTON Aqualenium 01772 511036 **Capdown/Foamers**
SWANSEA Chattery 01792 463980 **Robert Fisher/Steve Wynn**

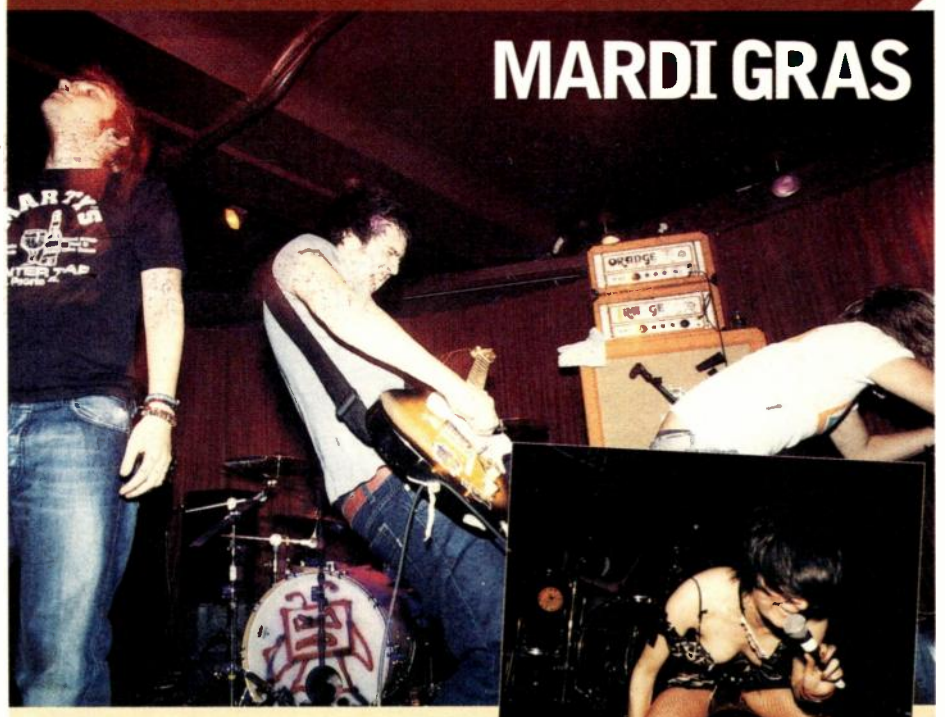
FRIDAY 5

BLACKPOOL Winter Gardens 01253 292029 **The Bluetones/The Crescent/Ricky**
BRACKNELL South Hill Park, Out There Festival 01344 484123 **Lamb/The Shrine/Oelbiss**
BRISTOL Colston Hall 0117 922 3683 **Lambchop/Lincoln**
CARDIFF Barfly 029 2066 7658 **The Venaties/Licensed To Destroy**
CARDIFF Cooper's Field 029 2087 2000 **The Kennedy Soundtrack/Douglas/Tetra Splendour/Tommy & The Chauffeur**
DERBY Victoria Inn 01332 740091 **The Varukers/Drongos For Europe/Combat Shock**
EDINBURGH Venue 0131 557 3073 **D4**
GLASGOW Barfly 0870 907 0999 **Major Major/Boomhauer**
GLASGOW Barrowlands 0141 552 4601 **Siouxsie & The Banshees**
GLASGOW Cathouse 0141 248 6606 **Skirtbox**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Cutler/Nacoya**
GLASGOW SECC 0141 248 3000 **Rod Stewart**
HARLOW Square 01279 305000 **Five Knuckle/Dwarf Antidote**
HIGH WYCOMBE White Horse 01494 527672 **The Cedars/Theramin**
HITCHIN College 01462 635398 **The Jehu Explosion/Frowser**
HULL Adelphi 01482 348216 **Catalyst**
LEEDS Brudenell Social Club 0113 243 5866 **The Somatics**
LEEDS Cockpit 0113 244 3446 **Liando**
LEEDS Joseph's Well 0113 203 1861 **Parisman**
LIVERPOOL Kings Dock Arena 0151 256 5555 **Van Morrison**
LIVERPOOL Picket 0151 708 5318 **Liquid Audio/Rhombus Of Doom**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **The Rapture**
LONDON Aldgate East Spitz E1 020 7392 9032 **Pina/Jacob Golden**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **El Camino/Primary**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Exileinside/Stillman's Plates**
LONDON Camden Underworld NW1 020 7482 1932 **Traci 66/Snitch/Loaded**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Robert Fisher/Steve Wynn/Walter Salas Humara/Deanna Varagona**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Tenacious D**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **Surfing Brides/4th Man**
LONDON Finsbury Park Finsbury Park N4 0870 166 3663 **Oasis/The Charlatans/Black Rebel Motorcycle Club/The Soundtrack Of Our Lives/Proud Mary/The Coral**
LONDON Hackney Ocean E8 020 7314 2800 **David Byrne**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Voices/K Matrix**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Very God/Citizens Of Pompeii**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Interpol/Stanton**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Fallacy & Fusion**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Taxi/Mogul**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **The Hangmen**
MILTON KEYNES Woughton Centre, Priz 01908 660392 **Lightyear/Red Lights Flash**
NEWCASTLE Telewest Arena 0870 707 8000 **Elton John**
PLYMOUTH Cooperage 01752 229275 **Mr Zippy/Uncle Brian**
SALISBURY Larmer Tree Gardens, Enchanted Garden Festival 020 7688 8080 **To Rococo Rot/Lemon Jelly/Amphibian/Pole/Hexstatic**
SCUNTHORPE Baths Hall 01724 842332 **4Ft Fingers**
SHEFFIELD Barfly 0114 220 3618 **Hell Is For Heroes/Biffy Clyro/ThisGIRL**
ST AUSTELL Eden Project 01872 262466 **Pulp/Gonzales/British Sea Power**
WOLVERHAMPTON Little Civic 01902 552121 **Minuteman**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Gold Blade**

SATURDAY 6

BEDFORD Esquires 01234 340120 **Antonia/Portion/Audio Justice**
BIRMINGHAM Academy 2 0121 262 3000 **Athlete/Leaves/Longview**
BIRMINGHAM St Andrews Stadium 0115 912 9000 **Westlife/A1/Toploader/Sugababes/Sophie Ellis-Bextor/Blue/Lighthouse Family**
BOURNEMOUTH Mister Smith's 01202 291617 **Dogzuld/Cody**
BRACKNELL South Hill Park, Out There Festival 01344 484123 **David Byrne/The Handsome Family/Willard Grant Conspiracy/Fingathing**
BURY Met Arts Centre 0161 761 2216 **Bad Manners**
CAMBRIDGE Portland Arms 01223 357268 **Chris T-T/Interlaken**
CARDIFF Barfly 029 2066 7658 **The Cedars**
CARDIFF Cooper's Field 029 2087 2000 **Blak Twang**
COVENTRY Colosseum 024 7655 4473 **The Soundtrack Of Our Lives/Minuteman**
CREWE Limelight 01270 251929 **Tower Struck Down**
DERBY Victoria Inn 01332 740091 **GBH/Poundaflesh**
DUBLIN Whelans 00 3531 478 0766 **Tenacious D/The Walls**
DUNDEE Reading Rooms 0131 525 6700 **Cinerama**

PICK OF THE WEEK



The annual Gay & Lesbian Festival just keeps growing. It's moved to a larger site in Hackney, accommodating more stages and bigger crowds, but will still offer the liveliest party atmosphere imaginable. Along with the usual teen pop suspects, Atomic Kitten, A1 and Mis-Teeq, there's a formidable line-up on the Popstarz Stage. Here you can revel in eclectic instrument swappers The Cooper Temple Clause *(above)*, the ever-swoonsome Suede, No Name noiseniks The Eighties Matchbox B-Line Disaster, indie wonders Haven and delectably trashy garage popsters the Yeah Yeah Yeahs *(inset)*. Around the site there's a plethora of music styles, so whatever your preference, dig out that whistle and join the mayhem at the London Hackney Marshes (July 6).

FROME Cheese & Grain 01373 455420 **The Damned**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Ten Speed Racer/Oddfish/How To Swim**
GLASGOW SECC 0141 248 3000 **Rod Stewart**
HERNE BAY Cue Club 01227 373415 **Anti-Nowhere League/Beerzone/The Warriors**
HITCHIN Club 85 01462 432767 **Blyth Power/New Jacuzzi**
LEEDS Cockpit 0113 244 3446 **Deep Fill**
LEICESTER Charlotte 0116 255 3956 **Lightyear/Five Knuckle/Red Lights Flash**
LEICESTER De Montfort Hall, Summer Sundae Festival 0116 233 3111 **Comershop/Calexico/Stereo MC's/Koeheen/I Am Kloot/Bobby Conn/David Kitt**
LEICESTER Musician 0116 251 0080 **Drugstore Cowboys**
LIVERPOOL Kings Dock Arena 0151 256 5555 **Culture Club**
LONDON Aldgate East Arts Café E1 020 7247 5681 **Bridget Storm/Spectacle/Halifax Pier**
LONDON Brixton Academy SW9 020 7771 2000 **Pet Shop Boys/Tiga**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Romeo Trading Co/The Vessels/Route One**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Neil's Children/Opel**
LONDON Camden Underworld NW1 020 7482 1932 **Jesse James/Shootin' Goon**
LONDON Covent Garden Rough Trade Shop WC2 020 7240 0105 **The Rapture**
LONDON Finsbury Park N4 0870 166 3663 **Oasis/The Charlatans/Black Rebel Motorcycle Club/Cornershop (early set)/Proud Mary/The Coral**
LONDON Hackney Marshes, Mardi Gras E10 0870 166 3663 **Suede/The Cooper Temple Clause/Haven/Yeah Yeah Yeahs/The Eighties Matchbox B-Line Disaster/The Candys/Alpinestars/H & Claire/Mis-Teeq/Atomic Kitten/Belinda Carlisle**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **The Rebel/Reverend Pike/The Beale**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Single Point Of Light/Jynx**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Exileinside**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Jet Johnson/Gaston**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Olympic Lifts**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Kira Kira/Slowblow**
MANCHESTER Roadhouse 0161 228 1789 **Fletcher**
OLDHAM Castle 01706 882759 **Sonaryen/Thee Virus House/Gabrielle's Wish**
OXFORD Downstairs At The Zodiac 01865 420042 **The Icarus Line**
RINGMER Community College 01273 812220 **Lazy Creek/Ripchord/Coda/Jade**
SALISBURY Larmer Tree Gardens, Enchanted Garden Festival 020 7688 8080 **Lambchop/The Boys/Lamb/Blood & Fire/Quantic**
SHEFFIELD Leadmill 0114 221 2828 **The Flaming Lips/Bob Mould/Goldrush**
SHEFFIELD Octagon 0114 222 8777 **Siouxsie & The Banshees**
ST AUSTELL Eden Project 01872 262466 **Spiritualized/Beth Orton/Six By Seven**
STAFFORD Market Square 01785 211343 **Gold Blade/Courtesy Group**
STRATFORD UPON AVON Charlecote Park 0115 912 9000 **Jools Holland & His Rhythm & Blues Orchestra**
THURROCK Orsett Showground 01375 383961 **Rachel Stamp/Biffy Clyro/Hell Is For Heroes/ThisGIRL/Skindred/Oceansize/Sugarcoma**
TUNBRIDGE WELLS Forum 01892 530411 **Mr Zippy/Uncle Brian**
WETHERBY Ings Playing Fields 01937 583646 **Schmoov/Mondo Suave/Circa/Solstice**
WHITEHAVEN Civic Hall 01946 852821 **The Bluetones/The Crescent/Ricky**

SUNDAY 7

BELFAST Warzone Centre 028 9024 4640 **Agnostic Front/Freebase/Labrat/Set Against**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **D4**
BRACKNELL South Hill Park, Out There Festival 01344 484123 **Stereo MC's/The Herbaliser/Dennis Rollins' Bad Bone & Co/Zohar**
BRIDGWATER Cranleigh Gardens 01278 691829 **The Magnificent/Nazgal**
BRIGHTON Pressure Point 01273 702333 **Ten Speed Racer**
BRISTOL Bierkeller 0117 926 8514 **The Damned**
BURY ST EDMUNDS Grapes 01284 754360 **Miss Black America**
CAMBRIDGE Junction 01223 511511 **The Soundtrack Of Our Lives**
CDERBY Victoria Inn 01332 740091 **The Wrong Uns/Swellbellys**
DUBLIN Vicar Street 00 3531 609 7788 **Calexico/Lincoln**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Cinerama**
HEREFORD Jailhouse 01432 344354 **Blak Twang**
HULL Adelphi 01482 348216 **Lightyear/Five Knuckle/Red Lights Flash**
LEEDS City Varieties 0113 243 0808 **Lambchop/Chacda**
LEICESTER De Montfort Hall, Summer Sundae Festival 0116 233 3111 **David Byrne/Beth Orton/Lamb/The Boys/Scratch Perverts/The Handsome Family**
LIVERPOOL Masque 0151 709 6224 **Fletcher/Not Katies**
LIVERPOOL University 0151 794 2000 **The Icarus Line**
LONDON Aldgate East Rhythm Factory E1 020 7247 9386 **Hautboy/Eye Candy**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Porcelain Reach/Hiding With Girls/Zero For Conduct**
LONDON Camden Dingwalls NW1 020 7267 1577 **Bailey/Cybin**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Seventh Harmonic/Psychophile**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Neon Bomb/Fuzzy Blue**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Johnny Wills & The World**
LONDON Finsbury Park Finsbury Park N4 0870 166 3663 **Oasis/The Charlatans/Black Rebel Motorcycle Club/Shack/Proud Mary/The Coral**
LONDON Highbury Corner Garage N5 020 7607 1818 **Yeah Yeah Yeahs/The Loves**
LONDON Hyde Park Corner Hyde Park, Party In The Park SW1 0870 730 0958 **Blue/Enrique Iglesias/Shakira/Shaggy/Sophie Ellis-Bextor/Natalie Imbruglia/Wyclef Jean/Ja Rule/Mis-Teeq**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Kelli Kerslake/Selfe/Dispersion**
LONDON Islington Union Chapel N1 020 7226 1686 **The Be Good Tanyas/Ocjami**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Flicks**
LONDON South Kensington Royal Albert Hall SW7 020 7589 8212 **Culture Club**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Mum**
MANCHESTER University, MDH 0161 275 2930 **The Flaming Lips/Bob Mould/Goldrush**
MANCHESTER University, Union 0161 275 2930 **Allison Moorer**
NORTHAMPTON Soundhaus 01604 250898 **Athlete**
SALISBURY Larmer Tree Gardens, Enchanted Garden Festival 020 7688 8080 **Another Fine Day/Badmarsh & Shri/Nitin Sawhney/The Runaways/Neotropic/The Orchestra/Antibalas**
SHEFFIELD Barfly 0114 220 3618 **Violent Delight/Headrush/Feedback**
SHEFFIELD Leadmill 0114 221 2828 **Tribute To Nothing/4Ft Fingers/Innocent OJs**
WOLVERHAMPTON Little Civic 01902 552121 **Biffy Clyro/Hell Is For Heroes/ThisGIRL**

MONDAY 8

BIRMINGHAM NEC 0121 780 4133 **Rod Stewart**
BRIGHTON Centre 0870 900 9100 **Pet Shop Boys**

CONTINUES PAGE 63

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Thu 11 Newcastle Arena*
Sat 13 Kinross T in the Park
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Tue 23 Southampton Guildhall**
Wed 24 Leicester De Montfort**
Sun 28 London Hyde Park**
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ELEMENT + JYNX SAT 6
SINGLE POINT OF LIGHT + CHIMANKO
SUN 7 GOOD COP BAD COP
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FIN + THE MASH MON 8
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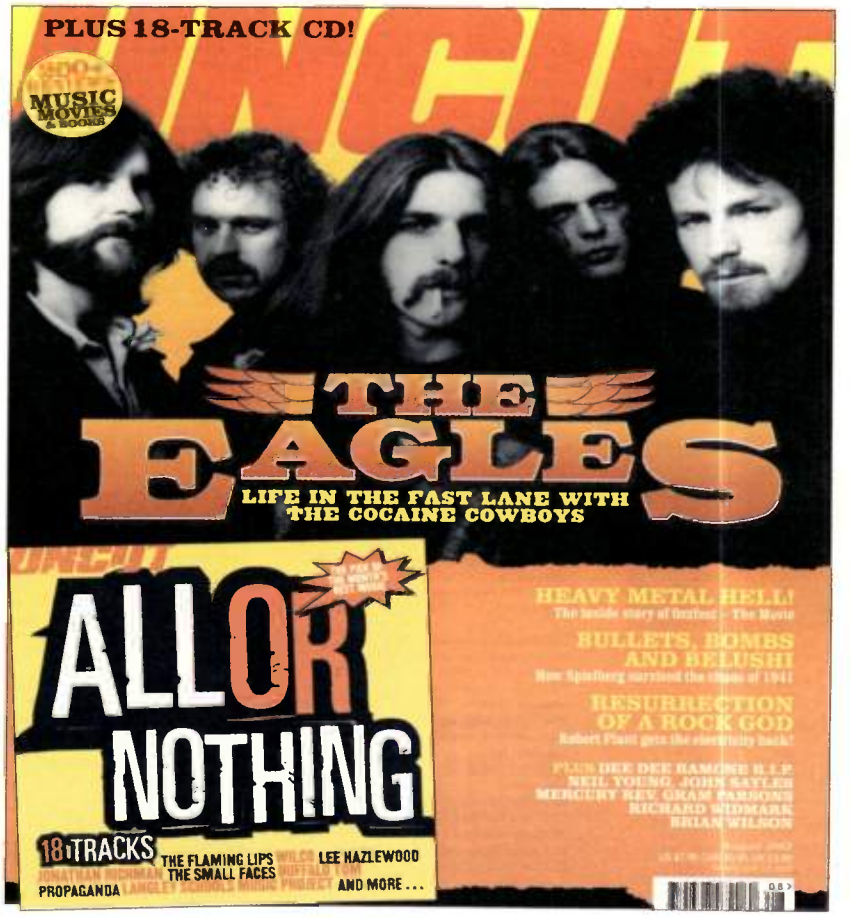

ON SALE JULY 4

FROM PAGE 61

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BRIGHTON Corn Exchange 01273 709709 **Calexico/Lincoln**
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LONDON Islington Hope'n'Anchor N1 020 7378 6095 **The Relatives/The Chasers**
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LONDON Old Street Cargo EC2 020 7613 7731 **The Pistachios/The Insiders/Montana**
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TUESDAY 9

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CARDIFF Barfly 029 2066 7658 **The Rapture/Kilo-C/Saltmarsh**
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DERBY Victoria Inn 01332 740091 **Jesse James/Effervescent**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Uncle Brian/Shootin' Goon/Eight Page Pullout**
LEICESTER Charlotte 0116 255 3956 **Antifreeze**
LIVERPOOL Kings Dock Arena 0151 256 5555 **Elton John**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Band Of Holy Joy**
LONDON Barbican Barbican Hall EC2 020 7638 8891 **Herbie Hancock/Michael Brecker**
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BADLY DRAWN BOY
Edinburgh Corn Exchange (August 19)

THE CHARLATANS
Manchester University, MDH (July 10)

DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19)

DISTORTION FESTIVAL
Cardiff Cooper's Field (July 19), Nottingham Wollaton Park (July 20). Acts include Green Day/Iggy Pop/A/Hundred Reasons/(spunge)/Face To Face both dates with the addition of Idlewild/Levellers/Rival Schools/The Wildhearts/Raging Speedhorn/Snuff/Capdown at Nottingham only

THE DIVINE COMEDY
Galway St Nicholas Church (July 27), Edinburgh Queen's Hall (August 8), Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4)

DOVES
Edinburgh Corn Exchange (August 22)

EDEN SESSIONS
St Austell Eden Project (July 12). Acts include Doves/The Soundtrack Of Our Lives/The Rapture

ESSENTIAL FESTIVAL
London Hackney Marshes (August 3 & 4). Acts include Morcheeba/Zero 7/Aphex Twin/Lamb/The Orb/DJ Shadow/Goldie (August 3), Asian Dub Foundation/Youssou N'Dour/DJ Shadow/Jools Holland/Femi Anikulapo-Kuti/Eat Static (4)

FATBOY SLIM
Brighton Beach (July 13)

THE FLAMING LIPS
London WC2 Astoria (July 10)

FUN LOVIN' CRIMINALS
Liverpool University (July 22), Perth City Hall (24)

GIG ON THE GREEN FESTIVAL
Glasgow Green (August 24 & 25). Acts include Prodigy/The Offspring/Slipknot/Spiritualized/ The Streets (August 24), The Strokes/Pulp/ Jane's Addiction/The White Stripes/Feeder (25)

GREEN DAY
Newcastle Telewest Arena (July 15), London Wembley Arena (17 & 18)

THE HIVES/IDLEWILD/THE VANDALS
London Brixton Academy *NME* 5.0 Show (July 12)

KORN
London Isle Of Dogs Docklands Arena (September 7), Dublin RDS (10), Glasgow SECC (11), Manchester Evening News Arena (12)

MOBY
Belfast Waterfront (November 16), Dublin Point (17), Manchester Evening News Arena (23), Brighton Centre (24), London Wembley Arena (28), Glasgow SECC (30)

NME BRING IT ON NIGHT
The BellRays/The Beatings/Coin-Op, Brighton Concorde 2 (July 16)

OASIS
Newcastle Telewest Arena (July 10 & 11), Manchester Old Trafford Cricket Ground (September 14 & 15)

IGGY POP/PITCHSHIFTER
London Brixton Academy *NME* 5.0 Show (July 13)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/Jane's Addiction/Weezer/The White Stripes/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/New Found Glory/The Vines/Guided By Voices/Fenix TX/The BellRays/The Von Bondies.(Reading 23 and Leeds 24). Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/ A/Less Than Jake/Andrew WK/Vex Red/ Sahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/The Cooper Temple Clause/Rival Schools/Alec Empire/Yeah Yeah Yeahs/The Icarus Line/Goldfinger/Midtown/The Libertines. (Reading 24 and Leeds 25). Main Stage: Prodigy/The Offspring/Guns N'Roses (Leeds Only)/Slipknot/Incubus/NOFX/Puddle Of Mudd/Amen/Raging Speedhorn (Reading Only)/The Dillinger Escape Plan. Evening Session Stage: Spiritualized/...And You Will Know Us By The Trail Of Dead/Cornershop/Haven/Six By Seven/Reel Big Fish/The Shining/Sparta/Capdown. Dance Stage: The Streets (Reading 25 and Leeds 23)

SEX PISTOLS
London Crystal Palace National Sports Centre *NME* 5.0 Show (July 27)

SLIPKNOT
Belfast Odyssey (August 27)

STEREOPHONICS
Dublin Slane Castle (August 24). Support acts include Nickelback/Doves/Counting Crows

THE STREETS
Dublin Ambassador Theatre (August 9), Belfast Limelight (10)

T IN THE PARK FESTIVAL
Balado, near Kinross (July 13 & 14). Main Stage: Oasis/Primal Scream/Gomez/No Doubt/Starsailor/The Dandy Warhols/The Polyphonic Spree. *NME* Stage: Basement Jaxx/Morcheeba/Idlewild/A/Less Than Jake/The Cooper Temple Clause/Rival Schools/Hoobastank/Halo. King Tut's Wah Wah Tent: Badly Drawn Boy/Black Rebel Motorcycle Club (July 13). Main Stage: Foo Fighters/The Chemical Brothers/Green Day/The Hives/Jimmy Eat World/Mull Historical Society/Beverley Knight/The Soundtrack Of Our Lives. *NME* Stage: Air/Doves/The Beta Band/Shaun Ryder's SWR/Hundred Reasons/(spunge)/Seafood/Dog/The Parkinsons. King Tut's Wah Wah Tent: Ian Brown/Mercury Rev (14)

TRAVIS
Dublin Marley Park (July 21)

V2002
Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Main Stage: Travis/Alanis Morissette/Nickelback/Supergrass. *NME* Stage: The Chemical Brothers/Ian Brown/The Beta Band/Sigur Rós/My Vitriol/Halo/Athlete/The 'Burn/Leaves. JJB Arena: Badly Drawn Boy/(Chelmsford 17 and Weston Park 18). Main Stage: Stereophonics/Primal Scream/Gomez/Starsailor. *NME* Stage: Basement Jaxx/Doves/Shaun Ryder's SWR/Elbow/The Coral/Seafood/The Crescent/Longview. JJB Arena: Groove Armada/Soft Cell/Lamb/Röyksopp/Sugababes/Custom (Chelmsford 18 and Weston Park 17)

VIRGIN TRAINS MOVE FESTIVAL
Manchester Old Trafford Cricket Ground (July 10-13). David Bowie/Suede/The Divine Comedy/The Electric Soft Parade/The Real People (July 10), Green Day/No Doubt/Less Than Jake/A/Rival Schools/Hoobastank (11), Paul Weller/Ian Brown/Joe Strummer & The Mescaleros/Shed Seven/Haven (12), New Order/Doves/Shaun Ryder's SWR/Elbow/Alfie (13). All dates are *NME* 5.0 Shows

WITNESS FESTIVAL
Dublin Fairyhouse Racecourse (July 13 & 14). Acts include Prodigy/Foo Fighters/The Chemical Brothers/Green Day/The Hives/Air/Ian Brown(July 13), Oasis/Primal Scream/Basement Jaxx/Gomez/The Dandy Warhols/No Doubt/Starsailor/Badly Drawn Boy/A/Black Rebel Motorcycle Club (14)

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GIG OF THE MONTH

Last month, Bring It On brought you the future of rock'n'roll with Ikara Colt and Terra Diablo playing live at Glasgow's King Tut's Wah Wah Hut.

This month, we give you yet more megastars-in-waiting with The BellRays, The Beatings and Coin-Op at Brighton Concorde 2 on July 16.

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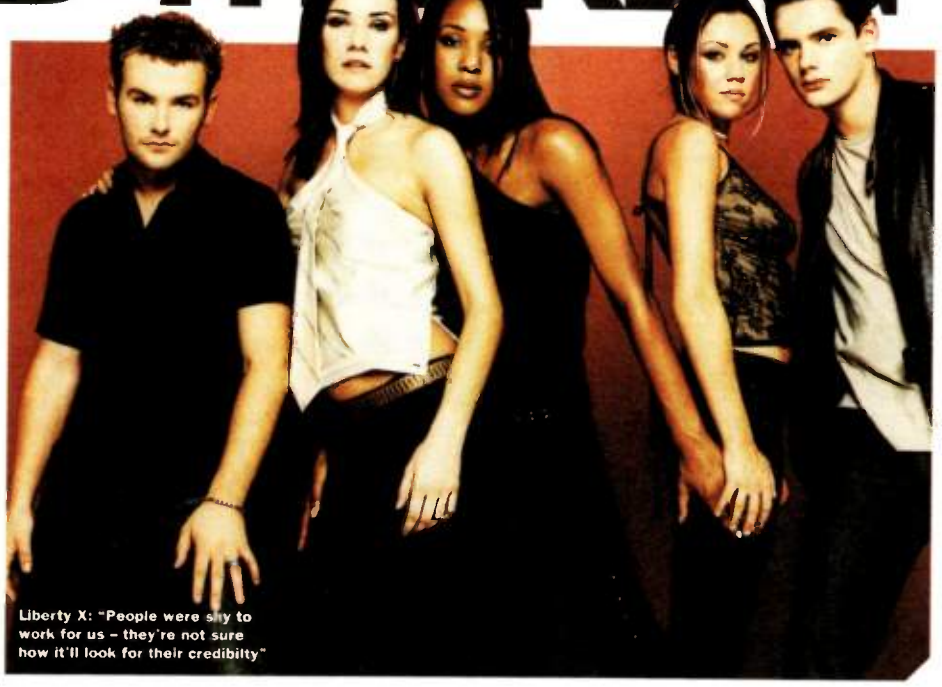
GOOD THINKING

How Liberty X recorded their surprise hit album



Liberty X: "People were shy to work for us – they're not sure how it'll look for their credibilty"

For Tony Lundon, the last 18 months have been the most bizarre of his life. Having gone from 'flopstars' to bona fide chart conquerors, Lundon and his bandmates, Liberty X, have run the gauntlet of the fickle pop world in reverse. Their album, 'Thinking It Over', with its urban slant on the pop model, crash-landed in the Top Five, but how much did the band contribute to its creation?

The album's genesis occurred through a fortunate hook up with garage producers The Wideboys and the Artful Dodger's Pete Devereux. The result, the original 'Thinking It Over', became the group's first single and Top Ten hit.

Explains Tony: "Kelli *(Young, Liberty X)* saw Pete Devereux on TV as we were trying to get things going and, mentioning *Popstars*, he said, 'Good luck to the people who didn't make it.' We managed to get in contact with his label and it just started from there. We had a demo backing track sent over and Kelli and I sat down in an apartment and started writing top line melodies, or the main vocal melody if you like, and then put lyrics over that. That's pretty much how we did all the tracks that we've written on the album."

These writing sessions usually took place under the watchful eye of each track's producer at the studio of their choosing.

"Most of the time," continues Tony, "it's just about messing around in the studio and singing melodies at each other. I think it's easiest to get the ideas for the top line down, then take the mood of the track to work out lyrics that are suitable. That, at least, seems to be the way that it works out."

As with all pop acts, getting the right producers with the right backing track was crucial. The band's baggage however, proved a little too much for some.

"People were a little shy to work with the runners-up from *Popstars*, because they're not too sure how it's going to look for their credibility. They're not too sure what direction it was going to take and they aren't sure whether they want to cash in that much."

Among the producers they managed to snag were K-Gee (All Saints) and BigPockets (Mark Morrison). With some producers, however, the Liberty X's creative urges had to take a back seat. Although hardly pleased with this arrangement, the band were savvy enough to play the pop game.

"On some of the tracks, all the harmonies and vocal interplay was down to the producers. It was their bag and they didn't want any of our ideas. Sometimes they didn't even want us to stay in the studio, which was a little hard to take."

The album was pieced together over a year. With Liberty X's future looking far rosier than pop puppets Hear'Say, the experience has been particularly rewarding for Tony.

"In our first press call someone asked me what I wanted from my album. I said I wanted to play it in the car in ten years and not be embarrassed by it. I wanted to have written and sang on it and be proud of it, just like any other band. Now it's finished, I think I'll definitely play it in my car in ten years time. I just hope the car's going to be a Jaguar."

Owen Hopkin

TESTING TESTING

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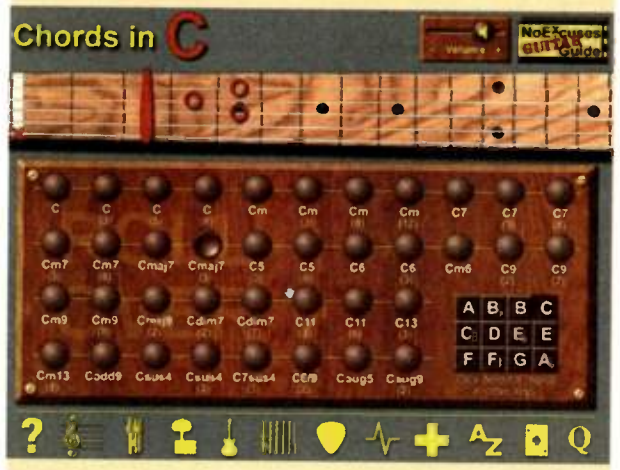

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Doesn't look too cool.
So you can't imagine The Strokes sitting down at their PC to work out chord progressions, but everyone has to learn somewhere and for us mortals this is a pretty good place to start.

Covering everything from basic music theory to playing styles, alternative tunings, gear choice, simple repairs, effects pedals and much more, this is a comprehensive guide to the rock'n'roll guitarist dream and it actually manages to avoid that preaching tone so common in guitar books. Its real selling point is that it's interactive, so you can actually hear what they're on about.

It's simple to navigate and, best of all, there's no bastard guitar shop assistant looking down his nose at you while you ask about string gauges.

Not bad. Anything else?
Loads, actually. There's a pretty handy chord finder, a tune transposing wheel gizmo, plenty of tips and tricks of the trade, hundreds of jamming tracks and even a jargon-busting glossary to clue you up before leaving the bedroom in search of rocktastic fame.

Doug Johnstone

Contact: NoExcuses
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Holly Hernandez reviews your demos

Dream Of Icarus: "British male/female interplay"

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Confused? You will be. DOI have more angles than the *Big Brother* cameras. The sleeve artwork suggests Eastern Gothic; the female vocals could belong to any chart dance track, while the accompaniment is restrained death metal. That's the first track; the second showcases that vocal interplay while dubby bass and synth strings swoop. It's not Kiki Dee and Elton John, nor is it necessary.

INFO: 0117 965 4592

IRREGULAR JOHN
Where Do You Belong?

The next person who sends in a CD accompanied by the suggestion that if it is unpopular it can always be used as a drinks coaster, will have their offering dispatched to the bin in double-quick time. This is the last one.

Irregular John like to rock, so their name may come from a bastardisation of the QOTSA track 'Regular John'. Similarities end there, as this is an unforgivably pedestrian use of instruments in the name of rock. Riffs are OK, drums are OK, vocals are unremarkable and the only concession they make to excitement is the odd stop and start, which only works when you've hit paydirt with a truly sick riff. Irregular John haven't.

INFO: 07814 179049

STILLMAN'S PLATES
Am I Right? Am I Wrong?

Can you guess? There are so many wrong elements involved in this that it's difficult to know where to start. Ska beats, vocals bordering on hysterical, occasional (and bizarre) flashes of both Faith No More and Weezer. God knows how. The horrific thing is, that no matter how wrong these things seem, for the odd second here and there they all work together to form something that people other than myself might actually like. It never lasts though.

INFO: 07949 166169

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BASSIST WANTED FOR band with original material and publishing deal. Influences: Jeff Buckley, Neil Young, Dylan, Morricone. Contact Pete 078141 81932

BASSIST WANTED FOR Rhodes and guitar band. Gomez/ Floyd/ Doors. CD available 07811 250153

BASSIST WITH CREATIVE edge wanted for heavy melodic band. Infl: Tool, Deftones. Commitment, ability, experience, transport. Andrew 07817 032018

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BRISTOL GUITARIST SEEKS singer, drummer, bassist for new project. Radiohead, MAnsun, Placebo, Sonic Youth, Nirvana, Sigurros, Pixies. Phone 07929 957271.

CREATIVE DRUMMER WANTED Ethereal/ groove/ soul. To complete south London four piece. Motown, Mowax, Janes's, Tori Amos, Brad. rob@paraxia.org 0207 6274372

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DRUMMER NEEDED FOR band with upcoming tours and gigs. Influences Supergrass, Soulwax, Beck, Stereolab, Strokes, Hives, Foo Fighters 020 7483 0208

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DRUMMER WANTED FOR pro unusual rock band. Influences Nin, J. Addiction, P.J. Harvey. E.P. out. Sept touring A.S.A.P London based. Call 07976 753972.

DRUMMER WANTED: Influences: Velvets, Spiritualized, Radiohead, Roxy, SFA, Lemonheads. Click friendly, BV'S. Promo single ready to go. Phone Markus 07957 598014

FEMALE LEAD SINGER requires band in Sheffield area for possible pubs/ clubs. All styles considered. Tel: 07968 418602

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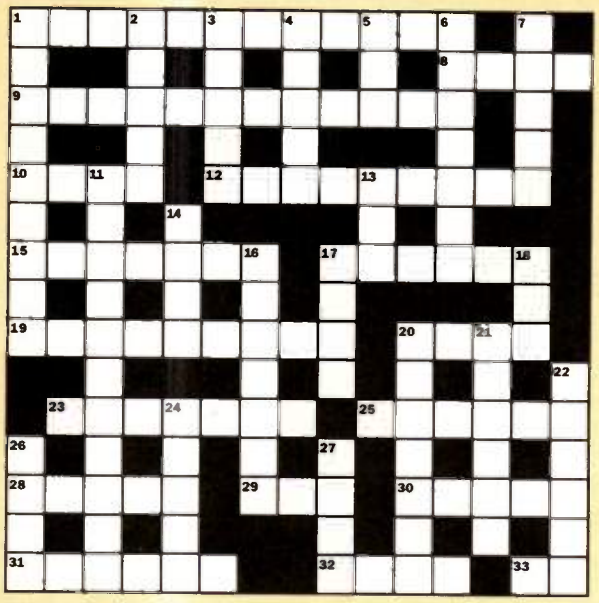

CLUES ACROSS

1 I don't want to snitch, but it was Belle & Sebastian that did it (12)
8 Find one in the end from art-rock band formed in the '70s (4)
9+25A Band that are 'Empty At The End' (8-4-6)
10 Natalie Imbruglia won't be at the get-together (4)
12 Do tiny gig, perhaps, with Blackstreet and Dr Dre (2-7)
15 (See 7 down)
17 A note on the keyboard from The Smashing Pumpkins (6)
19 Since Sky's been re-tuned into Beck (9)
20 Island was the perfect label for this Gibson Brothers single (4)
23 (See 16 down)
25 (See 9 across)
28 *"I feel so ____ for the very first time, and I think I can fly"*, 2002 (5)
29 Last track from the Sex Pistols' 'Never Mind The Bollocks' is in the remix (1-1-1)
30 'The ____ Beyond' by REM (5)
31 Somehow asleep as U2 perform (6)
32 ____ Brothers, remix/production team for Beasties and Beck (4)
33 New album from electro-dance act Golden Boy that gives us an option (2)

CLUES DOWN

1 Jimmy Eat World as it's such a nice taste (9)
2+11D David Bowie killed off the music we all love on his 'Ziggy Stardust' album (4-1-4-7)
3+21D 'Mind Over Money'? They're putting a stop to it in Italy (5-6)
4 It was very clear to them that 'I Can't Help Myself' (5)
5+27D Unable to control myself, The Rolling Stones make a chart entry in 1995 (1-2-4)
6+22D Shed Seven were showing some improvement with this single (7-6)
7+15A She's dealt with 'Hot Boyz' and the 'One Minute Man' (5-7)
11 (See 2 down)
13 Got something different from Sinitta in 1987 (1-1-1)
14 He's 18! (4)
16+23A *"Her boyfriend's a geek/ He brings her to school"*, 2001 (7-7)
17 Band from California, but could be Dundee or Eccles (4)
18 Their albums include 'EFIL4ZAGGIN' (1-1-1)
20 *"Oh look at you rockin' rollers/Pretty soon now you're gonna get older"*, David Bowie (7)
21 (See 3 down)
22 (See 6 down)
24 Pulp material in the centre especially (5)
26 Dance label for Aphex Twin, LFO and Tricky Disco (4)
27 (See 5 down)

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ANSWERS FROM JUNE 22 ISSUE

Across 1 Spread Your Love, 9+32A Venus In Furs, 11+10A The Universal, 12+27A Agent Orange, 13 Tyler, 14 Nevins, 16 No No No, 17 Pond, 18 Grunge, 20 LP, 22 Detroit, 24 Kelis, 30 Clair, 31 Exit.
Down 1 Save Tonight, 2 Rendezvous, 3 Abstain, 4+34A You're Not Alone, 5 Unintended, 6+21D Lieutenant Pigeon, 7 Vasoline, 8 Clark, 15 Spell, 19 Sing, 23 Erotic, 25 Errol, 26 Cast, 28 Alf, 29 Easy, 30 Can, 33 Up.

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Edited by Victoria Segal

AUDIO GALAXY VS THE MAN

So it looks like Audio Galaxy is going the same way as Napster. I can't believe the record companies are being so naïve as to miss out on all this free advertising for their product by allowing the RIAA to ride roughshod over the file-sharing community.

I have been introduced to so many wonderful bands through the likes of Audio Galaxy and Napster. It has actually increased my buying and not reduced it. I still buy the regular artists I know but I also read reviews of new artists and instead of just ignoring them because of the prohibitive pricing of CDs in the UK I download a couple of tracks to see if they are worth buying. In the last six months I have bought albums by, among many others, Jimmy Eat World, Dashboard Confessional, New Found Glory and Saves The Day – artists who were largely unknown to me. Obviously previewing tracks may make you decide against buying, too, but chances are I would not have bought them anyway.

You will note that most of the bands listed above are fairly new especially in the UK and I suspect that it is not these artists who are complaining about internet downloading but more likely the greedier, more established artists who try to grasp every last penny before their careers disappear. Speaking of established artists: posting music on the net certainly has not hindered the rise of the mighty Weezer. Long may they continue to be sensible.

I think it's time for the internet sites to name and shame. List the artists/labels that are trying to shut them down and then the public can boycott the official releases if they feel the artist are short-changing them.

Alan Caster, via email

It's a grim and sadly inevitable state of affairs. The logic of your argument seems to have passed labels and musicians by completely, blurred further by the climate of paranoid control-freakery that surrounds many successful artists. Ideally, they'd probably like to come round to your house, make you pay to hear the CD, then quickly take it away with them again before you could listen to it in a 'prohibited way'. Never mind the new 'parental warnings' are being promised for CDs – it can't be long before all comes with specific, artist-approved listening instructions. Still, with Weezer at the vanguard, who could fear the fight? – VS

COLDPLAY RAMPAGE

Ha! Finally, it's safe again to come out as a Coldplay fan. After months of relentless propaganda for all those cool New York bands, Coldplay are given the credit they deserve in *NME*. They might not wear the right shoes or hang out with stupid Fischerspooner but they're still a great band. Stop following fashion, everyone – it's the songs that matter.

Denise, London

Were you trying to make Chris(t) Martin look like Jesus on the cover or – even more impressive – did it just happen? All he needs is to grow that beard a bit... Well, I'm excited enough about the new album to herald it as a second coming, anyway. Thanks for the Good News.

Gill, In My Place (Essex)

Why, after all your good work putting The Strokes and The Vines and The Libertines on the cover, have you suddenly returned to Coldplay? I thought that period in our lives was over but no, the most boring band in the world are back. I'll forgive you, *NME*, but it might take, say, another Vines feature to do the trick.

Anon, via email

Thanks for the Coldplay feature (*NME*, June 29) – I have to admit that it wouldn't normally have grabbed my attention but once I started reading it became clear that Chris Martin is not the mild-mannered singer-songwriter square I'd always thought but a complete and utter lunatic. Who else would cite Nelson Mandela and Myra Hindley as proof that people everywhere are different? Or state "Napoleon was just a guy"? And that's before he compares Coldplay to the Sex Pistols. I've clearly underestimated him. Who knows, I might even listen to the new album now and see what madness lies within.

Paul Gough, Portsmouth

While Denise's assertion that "it's the songs the matter" could have the electroclash massive stalking Chris Martin with their spike heels, it does sound like Coldplay have thrown off their cardigans and made a proper record. Nelson Mandela and Myra Hindley would be proud – VS

A RUSH OF BLOOD TO THE HEAD

Christ, will all the people complaining about The Libertines and Fischerspooner just lighten the fuck up? They're both here now, they've both made brilliant singles, they look great and that's all you need to know. So what if they never do anything else good ever again? With 'What A Waster' and 'Emerge' they've made records that will forever be the sound of summer 2002 as far as I'm concerned and that's what proper pop music should be about. They might well go on to greater things but one brilliant single is pretty great on its own. Anyway – I seem to remember people saying The Strokes would never catch on.

Dairylea T, via email

The idea that bands have to earn their stripes before we can pay them attention is ridiculous – they're rock'n'roll bands, not chambermaids in *The Edwardian Country House*. That bands sometimes arrive out of nowhere (and yes, sometimes disappear just as fast) is as exciting as, say, Primal Scream's astonishing good health or the endless, timeless Billy Childish story. And then, of course, there's Oasis... – VS

'CHEMISTRY' LESSONS

Why are we still giving Oasis the time of day? They are so boring. I read Jason Fox's review (*NME*, June 29) with interest but having heard quite a bit of 'Heathen Chemistry' I find it hard to believe that Oasis are here to "cheer us up". In fact, I think it's the opposite – there's something really depressing about a band who were once essential dragging out their career in such an unrewarding way. OK, they give entertaining interviews and Liam still looks alright but I think the reason they still have so many fans is purely down to nostalgia. There's nothing exciting or relevant about them any more. You only have to look at the weird way in which The Bluetones and Shed Seven continue to survive to see what a loyal fanbase can do. But sometimes, you have to be cruel to be kind.

Toby, via email

So, Noel Gallagher (*NME*, June 22): Richard 'Cure For Insomnia' Ashcroft and Manchester 'Straight Back Down' City are good and The Beach Boys are rubbish – go on then, make something better than 'Pet Sounds'! In decades' time people will look at you not as the bloke who gave us 'Definitely Maybe' and '(What's The Story) Morning Glory' but 'Be Crap Now', 'Standing In The Bargain Bins Of Woolworths' and the *Stars In Their Eyes* Oasis of the new single. No wonder Liam's written three.

Dave H, Chichester

'Stop Crying Your Heart Out'? Stop making such fucking awful records, then.

The Un-Liam, Whitstable

Oh, play nicely. There was never anything remotely cutting edge about Oasis and there never will be – having a go at them now for churning out the same lachrymose ballads and old-style rock'n'roll that made their name is a little unfair. Bands, like pets, need consistency – you can't expect them to learn how to behave after ten years of being allowed to scratch the furniture and urinate in the kitchen. We have only ourselves to blame. And if nothing else, it's testament to Liam's bona-fide rock star charisma that they're still a matter of interest – VS

NO NAME – IF ONLY...

It seems that most new bands are using the following pattern when deciding upon a name: THE (INSERT 2 OR 3 RANDOM WORDS HERE) GROUP, CORPORATION, PARTY, PARADE, FOUNDATION etc. Examples include the Mull Historical Society, the Dillinger Escape Plan and The (International) Noise Conspiracy. Whatever happened to simple names like Pink Floyd, Nirvana, or even, dare I say it, The Strokes? If you're going to have a long name at least make it easy to shorten like the Manics. What would you say if you went to an Eighties Matchbox B-Line Disaster gig? "We're off to the see the Matchboxes." Who? Fuck off!

I've just been to the toilet and came up with The Clear Orange Liquid Machine. *(God, what have you been drinking? – VS)* Would they sound out of place between The Electric Soft Parade and The Cooper Temple Clause at this summer's festivals? I think not.

Tom, Sheffield

FINE VINES

You, m'dear *NME*, are currently in my good books. I'm just back from seeing The Vines in Sheffield, for which you sent me freeeeeee tickets. Y'see, your favourite indie-rock-grunge-garage punk Nirvana/Pixies hybrid happen to be gods of the live stage. Or at least, Craig Nicholls is a god of the live stage – it tends to be quite hard to look at other band members. I'm rather looking forward to seeing them again at Reading.

Moog, Nottingham

Last night I went to see The Vines at the QMU in Glasgow... THIS BAND IS THE FUTURE OF ROCK'N'ROLL!!! They have so much energy and are a pleasure to watch. Although I don't always agree with some of your recommendations, on the whole *NME* has never let me down. Keep up the good work.

Sandy, Fort William

There's a lot of letters like this at the moment – The Vines appear to be uniting the nation in a positively heart-warming way. But does anyone else find themselves preoccupied by worries over Craig's all-burger diet? Fresh fruit and veg are not enemies of rock'n'roll – VS

TEXT MANIACS

Say no to ostrich burgers. Don't stick your head in the sand.

Nice to see the Prodigy ageing well. Particularly Keith 'We Shall Fight Them On The Beaches' Flint

Surely one of your festival compilation CDs should have been called 'Baby's Got A Tent Peg'?

Watch *Oz*. It rocks

You should all be very very ashamed

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

A Psychic Poem From Elvis:
I'd like to thank my fans down there,
For giving me another big hit,
Tell them Jim Morrison's as pleased as punch,
Cos he thinks that Will Young is shit.

Lord Biro

What the hell is Bobby Gillespie's secret? He looks amazing. The advertising contract from Neutrogena is probably in the post right now. It's just not right – I've led a blameless life and I look like I'm in American Head Charge.

Sam G, via email

Why aren't Raging Speedhorn in jail? After reading about all the wild things they've done, I feel scared to walk the streets now!

Graeme Dickie, via email

Last year at Leeds, we got so fed up of calling 'TIMMY!' over and over, us and some Geordie lads the other side of the stream decided to find a new one. All night we chanted, and after wetting ourselves laughing (at least I think it was the laughter anyway) we thought the funniest one by far was 'PAT SHARPE'! Better than fuckin' 'Knoxville', anyway.

Poo Woo, via email

The Moldy Peaches gig at ULU last night rocked my world. Their delight at the audience's rapture was enchanting... and what a lovely bear head!!

Rachael B, via email

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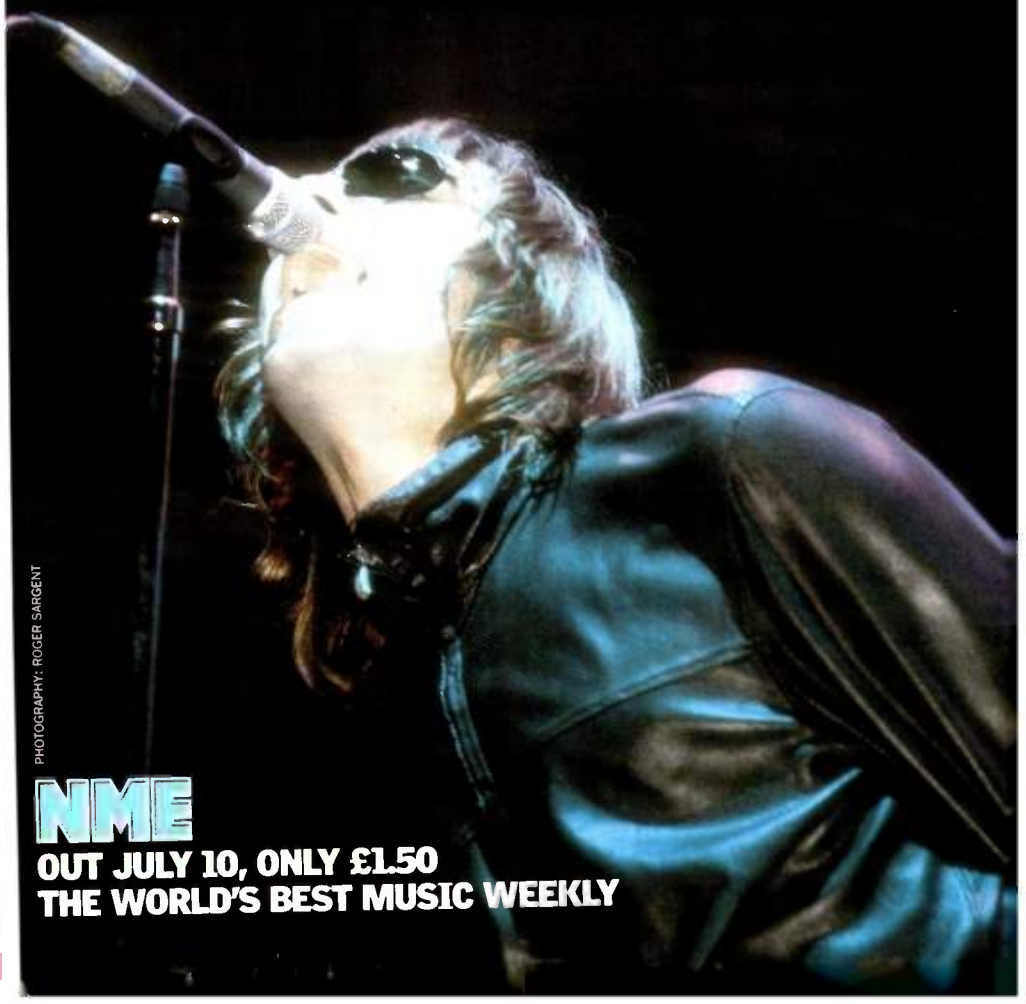

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